PREFACE.

In the composition of this Handbook the Editor disclaims all originality "Composition" indeed, is hardly an applicable term in the case, except in the *literal* sense of the word, that is, inasmuch as it has consisted in a "placing together" of materials already in existence, products of the genius and researches of other and far abler men The work may more properly be designated a *compilation* and the only merit that the author can rightfully lay claim to is that of care and diligence in the selection and arrangement of the subject matter the only merit that complimentary critics can attribute (if deemed due) being that of judiciousness, exhibited in the manner in which this has been done

He does not profess to be a *manufacturer*, but simply a *merchant* (or retailer) of literature, who knowing from experience the state of the market as regards "demand"

endeavours, to the best of his ability, to provide the proper "supply" Contrary, however, to mercantile custom in general, instead of "buying at the cheapest market and selling at the dearest," the Editor has sought for "profit" (the reader's, if not his own) by getting his materials from the most authentic sources available—even though the most expensive—in order that he may retail them on far cheaper terms, as well as in a much more handy form, to his reading customers

The principal of these authorities—some of which works are now difficult to be procured from being out of print—may here be mentioned, though generally acknowledged in the body of the treatise The book to which the Editor has, perhaps, been most largely indebted, is the learned and voluminous work "On the History, Literature, etc, of the Hindoos,' by the late Rev W Ward, of Serampore Next to that he would mention the more modern, but equally learned work, by Professor Max Muller, the "History of Ancient Sanskrit Literature" His chief other authorities have been Sir William Jones, H T Colebrooke, Esq, and Professor H H Wilson, from whose valuable contributions to the "Journal of the Asiatic Society," as well as separately published works, he has freely and largely quoted To these he would

add the "Historical Sketch of Sanskrit Literature," by Professor Adelung, as translated from the German by Mr Talboys, the prize essay, by the late Dr Ballantyne, on "Christianity as contrasted with Hindu Philosophy," and various other treatises, by the same author, on the "Philosophical Systems of the Hindus, "Lectures on Indian Epic Poetry," and other works, by Professor Monier Williams, of Oxford, "India and the Hindoos," by the Rev F de W Ward, Missionary at Madras, and lastly, but very especially, the editor would acknowledge his indebtedness to the valuable little work of a very similar character with the present, but now out of print, entitled the "Missionary's Vade Mecum," by the Rev T Phillips formerly missionary at Muttra

The Editor's principal object in the preparation of this Handbook has been the supply of a desideratum, long felt both by himself and his pupils—those of them, especially, who were candidates for H M Civil Service in India—viz, a work in a condensed form, and at a moderate price from which might be obtained such a general acquaintance with Sanskrit Literature as would enable them to answer the questions on that subject likely to be set at the competitive and subsequent examinations

The importance of the study of Sanskrit, even on merely philological grounds, as the parent of the other classical languages (of the Áryan family), as well as on account of the richness and variety of its own literature, is now becoming increasingly felt and acknowledged, not only on the European continent (where so much more attention has hitherto been paid to it), but even in England, which forms an additional reason for hoping that a volume like *the present will be hailed, in spite of* all its imperfections, as a useful work of reference, or text book

If, in any humble degree, it should prove an incentive *to the study of that venerable* and *highly polished* language, and a handy-guide to those entering on its study, the Editor will feel that the trouble he has taken in the preparation *of this little volume has not been in vain*

24 WELLINGTON STREET, STRAND
June, 1866

For the assistance of those readers who may not be already *familiar* with the Sanskrit *character*, though, in *general* the Roman equivalents have been used throughout the work, the Deva Nágari Alphabet, and most useful *compound letters, are here appended*

VOWELS.

अ *a*, आ ा *á*, इ ि *i*, ई ी *í*, उ ु *u*, ऊ ू *ú*, ऋ ृ *ri*, ॠ ॄ *rí*, ऌ ॢ *lri*, ॡ ॣ *lrí*, ए े *e*, ऐ ै *ai*, ओ ो *o*, औ ौ *au*

Nasal symbol, called *Anusvára*, ं *m* Symbol for the final aspirate, called *Visarga*, ः *h*

CONSONANTS.

Gutturals,	क *k*	ख *kh*	ग *g*	घ *gh*	ङ *n*
Palatals,	च *ch*	छ *chh*	ज *j*	झ *jh*	ञ *n*
Cerebrals,	ट *t*	ठ *th*	ड *d*	ढ *dh*	ण *n*
Dentals,	त *t*	थ *th*	द *d*	ध *dh*	न *n*
Labials,	प *p*	फ *ph*	ब *b*	भ *bh*	म *m*
Semivowels,	य *y*	र *r*	ल *l*	व *v*	
Sibilants,	श *s*	ष *sh*	स *s*	Aspirate, ह *h*	

THE MORE COMMON OF THE COMPOUND OR CONJUNCT CONSONANTS.

क्क *kk*, क्त *kt*, क्र *kr*, क्ल *kl*, क्व *kv*, क्ष *ksh*, ख्य *khy*, ग्न *gn*, ग्र *gr*, ग्ल *gl*, घ्र *ghr*, ङ्क *n k*, ङ्ग *n g*, च्च *chch*, च्छ *chchh*, च्य *chy*, ज्ज *jj*, ज्ञ *jn*, ज्र *jr*, ञ्च *nch*, ञ्छ *nchh*, ञ्ज *nj*, ट्ट *tt*, ट्य *ty*, ड्ग *dg*, ड्य *dy*, ण्ट *nt*, ण्ठ *nth*, ण्ड *nd*, ण्ण *nn*, ण्य *ny*, त्त *tt*, त्थ *tth*, त्न *tn*, त्म *tm*, त्य *ty*, त्र *tr*, त्व *tv*, त्स *ts*, थ्य *thy*, द्ग *dg*, द्ध *ddh*, द्भ *dbh*, द्म *dm*, द्य *dy*, द्र *dr*, द्व *dv*, ध्य *dhy*, ध्व *dhv*, न्त *nt*, न्द *nd*, न्न *nn*, न्य *ny*, प्त *pt*, प्य *py*, प्र *pr*, प्ल *pl*, ब्ज *bj*, ब्द *bd*, ब्य *by*, ब्र *br*, भ्य *bhy*, भ्र *bhr*, म्भ *mbh*, म्म *mm*, म्य *my*, म्ल *ml*, य्य *yy*, र्क *rk*, र्म *rm*, ल्प *lp*, ल्ल *ll*, व्य *vy*, व्र *vr*, श्च *sch*, श्य *sy*, श्र *sr*, श्ल *sl*, श्व *sv*, ष्ट *sht*, ष्ठ *shth*, ष्ण *shn*, ष्य *shy*, स्क *sk*, स्ख *skh*, स्त *st*, स्थ *sth*, स्न *sn*, स्म *sm*, स्य *sy*, स्र *sr*, स्व *sv*, स्स *ss*, ह्म *hm*, ह्य *hy*, ह्ल *hl*, क्त्य *kty*, क्त्र *ktr*, क्त्व *ktv*, क्ष्ण *kshn*, क्ष्म *kshm*, क्ष्य *kshy*, ग्न्य *gny*, ग्भ्य *gbhy*, ग्र्य *gry*, ङ्क्त *n kt*, ङ्क्य *n ky*, च्छ्य *chchhy*, च्छ्र *chchhr*, ण्ड्य *ndy*, त्त्न *ttn*, त्म्य *tmy*, त्र्य *try*, त्व्य *tvy*, त्त्र *ttr*, त्त्व *ttv*, द्ध्य *ddhy*, द्भ्य *dbhy*, द्र्य *dry*, न्त्य *nty*, म्ब्य *mby*, र्द्र *rdr*, र्य्य *ryy*, र्व्व *rvv*, ष्ट्र *shtr*, स्थ्न *sthn*, स्त्य *sty*, स्त्र *str*, र्त्स्य *rtsy*

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3 The six Angas,[1] viz, the Śiksha, on pronunciation, the *Kalpa*, on ceremonies, the *Vyákarana*, on grammar, the *Chhandas*, on prosody and verse, the *Jyotisha*, on astronomy, and the *Nirukta*, an explanation of difficult words, etc, in the Vedas

4 The four Upángas, viz, the *Puranas*, or poetical histories, the *Nyaya*, on ethics, the *Mimansa*, on divine wisdom and religious ceremonies, and the *Dharma Śastra* or the civil and canon laws.

§ 2. *Origin and Antiquity of the Vedas*

The difficulties attending the first attempts to obtain from the Bráhmans a knowledge of their Sastras were very great This is accounted for from the fact that the Śástras denounce the heaviest penalties on a Bráhman who shall teach the knowledge of the sacred books to infidels or persons of low caste This reserve, however, has at length been so overcome by the perseverance, influence, and gold of Europeans (pioneered by such men as Sir William Jones Mr Colebrooke, etc), that the Brahmans will now, without the slightest hesitation, sell or translate the most sacred of their books, or communicate all they know of their contents The difficulty now lies more in the scarcity and obscurity of these works than in the scrupulosity of the Bráhmans, their guardians

Though probably no person living has ever seen the whole Veda yet distinct portions of each of the four parts —the *Rig*, the *Yajur*, the *Sama*, and the *Atharva*—have long been in the hands of learned Europeans, by whom they have been identified, and their contents examined

[1] That is, 'limbs or parts.

and translated. The *Rig*, the *Yajur*, and the *Sama* are considered to be the principal portions of the Veda, but the *Atharvana* is generally admitted as a fourth part. And divers mythological poems, entitled *Itihasas* and *Puranas*, are reckoned a supplement, and as such constitute a *fifth Veda*.

It is well known that the Bráhmans have more reverence for the Vedas than for any other of the Śástras. Several causes may be assigned for this; they are at present but little known, and ignorance, in this case, is doubtless the mother of devotion; they are declared to be the peculiar inheritance of the Brahmans, and are kept from the lower castes, so that a Śudra cannot hear any part of them repeated without incurring guilt; they are supposed to be the source of all the Śastras—everything, it is said, is to be found in the Vedas. They claim an inscrutable antiquity. Many believe them to have proceeded immediately from the mouth of God; thus the Vedanta writers say, "The self evident word proceeding out of the mouth of God: this is the Veda."[1] But, perhaps (as one writer remarks) we may consider the word "*Veda*," as signifying "knowledge," or true ideas, or philosophy in general, and not merely the books so called, and thus account for the veneration in which it is held by Hindus generally, and especially by the Brahmans.

1 [illegible]

the divinity,[1] with other personified attributes and energies, and most of the other gods of Hindu mythology are indeed mentioned, or at least indicated, in the Veda But the worship of deified heroes is no part of the system, nor are the incarnations of deities suggested in any portions of the text which I have seen, though such are sometimes hinted at by the commentators "[2]

"Some of these statements" however, remarks Prof Wilson,[3] "may perhaps require modification for without a careful examination of all the prayers of the Vedas it would be hazardous to assert that they contain no indication whatever of hero worship, and certainly they do appear to allude occasionally to the *Avatars* or incarnations of Vishnu It is also true that the worship of the Vedas is for the most part domestic worship, consisting of prayers and oblations offered—in their own houses not in temples—by individuals for individual good, and addressed to unreal presences not to visible types In a word, the religion of the Vedas was not idolatry"

§ 4 *General Divisions of the Vedas*

The whole Veda is divided into three parts, viz, the *Mantras* or *Ganas*—prayers hymns etc, which collectively are called the *Sanhita* of each Veda, the *Brahmanas* or theological part, and the *Jnana* or Upanishads the philosophical portion, besides which many selections have been made from the Veda by different sages

The first of these divisions comprises about thirty different treatises, or collections of prayers and hymns, with comments, as the *Rig veda Sanhita*, the *A'ranya Panchala*, the *Yajur veda Sanhita*, the *Taittiriya Sanhita*, etc, etc

The *Bráhmanas* include between sixty and seventy separate works and comments, and the *Upanishads* are sixty two in number, though many are comprised in a few leaves, and only ten of them are much studied now a days, as containing matters of dispute between the sects who follow the six *Darshanas*, or philosophical schools The proper meaning of *Upanishad* is said to be "divine science," or the "knowledge of God," and is equally applied to the theology itself, and to a book in which this science is taught

The whole of the Indian theology is professedly founded on the *Upanishads*

The several *Sanhitas*, or collections of *Mantras* in each Veda, constitute the *Sakhas* (शाखा) or "branches" of each Veda Tradition, preserved in the *Puranas*, reckons the *Sanhitas* of the *Rig veda* as 16 in number, of the *Yajur*, 86,—or, including those which branched from a second revelation of this Veda, 101 Those of the *Sama veda* are reckoned as no fewer than 1,000, and of the *Atharvana* nine But treatises on the study of the Veda reduce the *Śakhas* of the Rig to five, and those of the *Yajus* including both revelations of it, to 86

§ 5 We proceed now to give a brief account of the *Special Divisions and Contents of the several Vedas*

I —OF THE RIG-VEDA.*

(*a*) *The Sanhita* —The collection of prayers in the *Rig-*

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[1] Viz the Sun (under the various names of *Surya Mitra etc*) *Soma* (the moon) and *Agni* (fire) To which are to be added *Indra* (the firmament, especially as seen at night) and *Vayu* (the wind)
[2] As Res vol viii, p 473
[3] Introduction to the Vishnu Purana

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I.—OF THE RIG-VEDA.

(a) *The Sanhita* —The collection of prayers in the *Rig-*

Veda is divided into eight parts (*khanda* or kánda), each of which is subdivided into as many lectures (*adhyaya*). Another mode of division also runs through the volume, distinguishing ten books (*mandala*), which are subdivided into more than 100 chapters (*anuvaka*), and comprise 1,000 hymns or invocations (*súkta*)

A further subdivision of more than 2,000 sections (*varga*) is common to both methods, and the whole contains above 10,000 verses, or stanzas (*slokas*) of various measures

"The Sanhita of the first Veda" says Mr Colebrooke, 'contains *mantras* or prayers, which for the most part are encomiastic, as the name, Rig veda, implies[1] On examining this voluminous compilation, a systematic arrangement is readily perceived Successive chapters, and even entire books, comprise hymns of a single author, invocations, too, addressed to the same deities, hymns relating to like subjects and prayers intended for similar occasions, are frequently classed together The Rishi or speaker is of course rarely mentioned in the Mantra itself, but in some instances he does name himself A few passages, too, among the Mantras of the Veda are in the form of a dialogue, and, in such cases, the discoursers were alternately considered as Rishi and Devata In general the person to whom it was revealed, or by whom its use and application was first discovered, is called the Rishi of

[1] Derived from the verb *rich* (ऋच) to praise The term signifies any prayer or hymn in which the deity is praised and as those are mostly in verse the term becomes also applicable to such passages of any Veda as are reducible to measures by the rules of prosody The Rig veda containing most of these derives its name from them.

that Mantra He is evidently, then, the author of that prayer, notwithstanding the assertion of the Hindus, with whom it is an article of their creed, that the Vedas were composed by no human author

"The deities invoked appear to be as various as the authors of the prayers addressed to them, but, according to the most ancient annotations on the Indian Scripture, those numerous names of persons and things are all resolvable into different titles of three deities, and ultimately of one God. The *Nighantu*,[1] or glossary of the Vedas, concludes with three lists of names of deities, the first comprising such as are deemed synonymous with fire, the second, with air, and the third, with the sun In the last part of the *Nirukta*, which entirely relates to deities it is twice asserted that there are but three gods—'*Tisra eva devatah*' The further evidence that the e intend but one deity is supported by many passages in the Veda, and it is very clearly and concisely stated in the beginning of the Index to the Rig veda, on the authority of the Nirukta and of the Veda itself

"The deities," it is there stated, 'are only three, whose places are the earth, the intermediate region, and heaven, fire, air, and the sun. They are pronounced to be (the deities) of the mysterious names severally,[2] and *Prajapati* (the lord of creatures) is (the deity) of them collectively

[1] The *Nighantu* is the first part of the *Nirukta*, one of the Vedángas, or works supplementary to and connected with the Vedas. It is a glossarial explanation of obscure terms.

[2] *Bhur, Bhuvah, and Swar, called Vyáhritis* (व्याहृति) a mystical word or sound, as *Om* etc. These commence the daily prayers of the Bráhmans

The syllable *Om*[1] intends every deity, it belongs to (*Parameshthi*) Him who dwells in the supreme abode, it appertains to (*Brahma*) the vast one, to (*Deva*) God, to (*Adhyatmá*) the superintending soul Other deities belonging to those several regions are portions of the (three) gods, for they are variously named and described, on account of their different operations, but (in fact) there is only one deity, the great soul (*Mahan A'tma*) He is called the sun, for he is the soul of all beings, and that is declared by the sage—'The sun is the soul of (*jagat*) what moves and of (*tasthush*) that which is fixed Other deities are portions of him, and that is expressly declared by the text The wise call fire Indra Mitra, and Varuṇa," etc[2]

"The subjects and uses of the prayers contained in the Veda differ more than the deities which are involved, or the titles by which they are addressed. Every line is replete with allusions to mythology and to the Indian notions of the divine nature and the celestial spirits For the innumerable ceremonies to be performed by a householder, and still more for those endless rites enjoined on hermits and ascetics a choice of prayers is offered in every stage of the celebration The various and repeated sacrifices with fire, and drinking of the milky juice of the Moon plant or acid asclepias (*soma lata*), furnish abun

[1] ओम, *the mystic name of the deity prefacing all the prayers and most* of the writings of the Hindús It is composed of three letters viz अ, a name of Vishnu, उ of Siva, and म of Brahma. It therefore implies the Indian Triad and expresses three in one

[2] This passage of the *Anukraman* is partly abridged from the *Nirukta* and partly taken from the Bráhmana of the Vedas

dant occasion for numerous prayers, adapted to the many stages of those religious rites "[1]

The third book of the Rig veda (distributed into five chapters) contains invocations by Visvâmitra The last hymn in this book consists of six prayers, one of which contains the celebrated *Gayatri* (or verse consisting of eight syllables), as follows "This new and excellent praise of thee, O splendid playful sun, is offered by us to thee Be gratified by this my speech Approach this craving mind, as a fond man seeks a woman May that sun (Pushan), who contemplates and looks into all worlds, be our protection Let us meditate on the adorable light of the divine rules (*Savitra*), may it guide our intellects Desirous of food, we solicit the gift of the splendid sun (*Savitri*), who should be studiously worshipped Venerable men, guided by the understanding, salute the divine sun with oblations and praise "[2]

(*b*) *The Brâhmana of the Rig veda* —The second part of the Rig veda consists of the Brahmana (or precepts) The Aitereya Brahmana is divided into eight books (*Panjika*) each containing five chapters or lectures (*Adhyaya*) and subdivided into an unequal number of sections (*Khandas*), amounting in the whole to 285 The work is partly in prose, but for most part in verse It treats chiefly of sacrifices to be performed by kings, and of the consecration of kings, etc This latter ceremony was per-

[illegible]

2.—OF THE YAJUR VEDA, OR ADHVARYU

The Yajus, or Adhvaryu, consists of two different Vedas, the white and the black, which have each separately branched out into various Śákhás [1]

To explain the names by which both are distinguished, it is necessary to notice a legend which is gravely related in the Puranas, and the commentaries on the Vedas

The Yajus, in its original form, was at first taught by Vaiśampáyana to twenty-seven pupils At this time, having instructed Yájnavalkya, he appointed him to teach the Veda to other disciples But being afterwards offended with him, the resentful preceptor made him disgorge the science he had learned in a tangible form The rest of Vaiśampáyana's disciples, receiving his command to pick up the disgorged Veda, assumed the form of partridges, and swallowed these texts, which were soiled and for this reason termed "black" (कृष्ण, krishna) This Veda is also, and more commonly, called the *Taittiriya*, from *tittiri* (तित्तिरि) "a partridge," and it contains twenty-seven Śákhás according to the number of Vaiśampáyana's pupils Yájnavalkya, overwhelmed with sorrow, had recourse to the sun, from which he received a new revelation of the Yajús, which is called "white" (शुक्ल śukla) There is, however, a more rational account of the origin of these two Vedas, given in the *Anukramaní*, or Index, to the black Yajus

The Yajur-veda relates chiefly to oblations and sacrifices, as the name itself implies, which is derived from *yaj*

[1] शाखा "a branch

(यज), "to worship" It contains instructions respecting religious exercises, the castes, feasts, purifications, expiations, pilgrimages, gifts, various sacrifices, the requisite qualifications in animals to be offered, the building of temples, the usual ceremonies at the births, marriages, and deaths, of men of all ranks, etc Many of the hymns and detached portions of the Veda have been translated by Mr Colebrooke, Sir William Jones, Dr Carey, and others

The Vajasaneyi, or *white Yajus*, is the shortest of the Vedas, so far as respects the first and principal part, viz, the *mantras*

(*a*) *The Sanhita of the Yajur*—The *Sanhita* of this Veda is comprised in forty lecturs (*adhyaya*), unequally divided into numerous short sections (*khandaka* or *kandika*), each of which, in general, constitutes a prayer or *Mantra* It is also divided, like the Rig veda into *anuvakas* (chapters) The number of these appears to be 286, the number of sections or verses is nearly two thousand (1987), but this includes many repetitions of the same text in divers places The *Adhyayas* are very unequal, containing from 13 to 117 sections (*kandika*)

The *black Yajus* is more copious as regards the Mantras, than the *white*, but less so than the Rig veda

Its *Sanhita* is arranged in seven books (*Ashtaka* or *kanda*) containing from five to eight lectures or chapters (*Adhyaya*, *Prasna*, or *Prapathaka*) Each of these is sub divided into sections (*Anuvaka*), which are equally distributed in the third and sixth books, but unequally in the rest The whole number exceeds 6̣50 No admittedly human authors were noticed by Colebrooke in this Veda.

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Nine entire Kándas are ascribed to Prajápati (the lord of creatures), as many to the moon, seven to Agni (or fire), and sixteen to all the gods Many of the topics are the same as those of the white Yajus, but differently placed and differently treated.

(b) *The Brahmana and Upanishads of the Yajus*—The fortieth and last chapter of this Veda is an Upanishad, called Isavasyam, which has been translated by Sir William Jones A part of this Upanishad, the Ukada Aranyaka, together with a commentary on the same by Sankara Acharya, is now in the library of the Asiatic Society of London

The Satapatha Brahmána is more copious than the collection of prayers (the *Sanhita*), but the same order is followed in both

The Vrihadáranyaka, which constitutes the fourteenth book, is the conclusion of the white Yajus This forms the Vrihad Upanishad In it we have an account of Viráj (विराज्), the first cause, dividing his own substance into male and female of every creature, from man to the lowest animal

In the second part of the Bráhmana of the black Veda, religious observances are described Its Upanishads are two, the Taittiriyaka and the Narayana Other Sákhás have other Upanishads, as the Maitrayani, Katha, and Swetaśvatara

The Jesuits forged a modern imitation of this Veda, called the Ezur Vedam Copies of three other Vedas in Sanskrit, written in the Roman character and in French, were found among the manuscripts of the Catholic mis-

sionary at Pondicherry (M Barthelmy) where the one in question was discovered A copy of the Ezur Vedam was brought from India, and presented to Voltaire, who sent it, in 1761, to the Royal Library of France The forgery which had been manufactured at the instigation of the Jesuits (it is said by Father Roberto de Nobili, in the seventeenth century) has been ably exposed in an article by the late F Ellis, Esq , contained in the Transactions of the Literary Society of Bombay

3 —OF THE SAMA VEDA.

This Veda, so called from *Saman*, a prayer arranged for singing, consists of more than 1,000 *Sanhitas* A peculiar degree of holiness seems to be attached to it by the Hindus, it being supposed that the perusal of it is destructive of sin

The prayers (*Mantras*) belonging to it are composed in metre, and intended to be chanted.

The principal if not the first part of the Sama veda is that entitled *Archika* It comprises prayers arranged in six chapters (*Prapathaka*) subdivided into half chapters, and into sections (*dasati*), ten in each chapter, and usually containing exactly ten verses each. The same collection of prayers, in the same order, but prepared for chanting, is distributed in seventeen chapters, under the title of *Gramageya gana*

Another portion of the Sama Veda, arranged for chant ing, bears the title of *Aranja gana*, and is subdivided in the same manner as the *Archika*

There are four *Brahmanas* of this *Veda*, received by four different schools One is denominated *Shadvinśa* probably from its containing twenty-six chapters Another is called the *Adbhuta-Brahmana* But the best known is that entitled the *Tandya*, and an exposition of it by *Sayanacharya* Its principal *Upanishad* is the Chhandogya, divided into eight chapters Another is called the *Kena Upanishad* These works are disquisitions on abstruse and mystical theology The *Kena* has been translated by Rámmohan Ráy

4.—OF THE ATHARVA VEDA

Several scholars, learned in Indian literature, have supposed the fourth Veda, from its more modern dialect to be of less authority than the others, and will only acknowledge the first three to be genuine "Passages of the Indian Scripture itself," says Colebrooke, "seem to support the inference, for the fourth Veda is not mentioned in the enumeration given in the white Yajush, nor in the following text quoted from the Śástras by the commentator on the *Rich* "The Rig veda originated from fire, the Yajur Veda from air, and the Sáma-Veda from the sun" Hence some hold the *Atharvan* to be only a supplement to the others The popular dictionary, Amara Singha, notices only three Vedas, and mentions the Atharvan without calling it one

The *Sanhitá*, or collection of prayers and invocations, belonging to the *Atharvana*, is comprised in twenty books (*kanda*) subdivided into sections (*anuvaka*), hymns (*súkta*), and verses (*rich*) The number of verses is stated as

6015, of sections, above 100, and the hymns amount to more than 760

The Atharvan contains many forms of imprecations for the destruction of enemies But it also comprises a number of prayers for safety and for averting calamities, as well as hymns to the gods with prayers to be used at solemn rites and religious exercises, excepting such as are named *Yajna* The most remarkable part of the *Atharvan* consists of theological treatises, entitled *Upanishads*, which are appendant on it They are computed as fifty-two in number, but in this reckoning different parts of a single tract are considered as distinct Upanishads Four of such treatises, comprising eight Upanishads together with six of those before described as appertaining to other Vedas, are perpetually cited in dissertations on the Vedânta Others are more sparingly, or not at all quoted

The *Gopatha Brahmana* appears to belong to the second part of this Veda The first chapter traces the origin of the universe from Brahma, and it appears from the fourth section of this chapter that Atharvan is considered as a Prajapati (or king) appointed by Brahma to create and protect subordinate beings

In the fifth chapter several remarkable passages, identifying the primeval person (*Purusha*) with the year (*Samvatsara*), convey marked allusions to the calendar

§ 6 *Concluding Remarks on the Vedas*

The genuineness of the Vedas in general has been fully proved by Colebrooke and others, that is, that they are

the same compositions which under the title of Veda have been revered by Hindus for hundreds if not for thousands of years From this opinion however, are excepted the detached Upanishads which are not received into the best collections of fifty two theological tracts belonging to the Atharva veda and even some of those which are there inserted Two of these Upanishads are particularly suspicious viz the Rama Tapaníya and the Gopal Tapaníya from the well known comparatively recent data of the worship of Ráma and Krishna So also *every Upanishad that strongly favours the doctrines of* these sects may be rejected as liable to much suspicion

The Purânas relate multitudes of stories which show what holy men these Vedic authors were Thus Vyasa himself was illegitimate and lived with his brother s wife by whom he had two children Vasishtha cursed his hundred children and degraded them to the *rank of Chandalas* In the Rig veda is given a hymn repeated by the sage to stop the barking of a dog while he was break ing into a house to steal grain Gautama cursed his wife for a criminal intrigue with Indra and afterwards received her again and Bhrigu murdered his own mother by cutting off her head

The writers of the Vedas too disagree among them selves while the mythology there taught is no better than that of the Purânas The natural philosophy of the Vedas is also ridiculous and in speaking of the origin of things they equal the Puránas in indelicacy and absurdity

The killing the inhabitants of the 'three worlds and

eating food with a person of inferior caste, are esteemed of equal magnitude by *Manu*, "the great grandson of Brahma, the first created of beings, and the holiest of legislators"

§ 7 *Periodical Distribution of Vedic Literature*

Professor Max Muller[1] divides what he calls the *Vedic age* into four periods, viz, (1) the *Chhandas*, (2) the *Mantra*, (3) the *Brahmana*, and (4) the *Sutra* periods, the last-named forming the connecting link between the Vedic and the later Sanskrit He excludes from the Vedic age such works as the Mahabhárata, Rámáyana, Manu's Dharma Sastra, the Puránas, and all the Darsanas and Sastras generally, as later productions

"Another important division of Vedic works must be always borne in mind, viz, *Sruti*[2] (revelation) and *Smriti*[3] (tradition) To the Sruti belong the Mantras and Brahmanas The Smriti includes not only Sutras, but also Sloka works, such as the laws of Manu, Yájnavalkya, and Parásara, which sometimes are called *the Smritis*, in the plural. Most of these, if not all, are founded on Sutras, but the texts of the Sútras have been mostly superseded by these later metrical paraphrases

"The *Smriti* has no independent authority, but derives

[1] In his "History of Ancient Sanskrit Literature, from which valuable and erudite work the contents of this section have been extracted, though in a condensed form mostly in the very words of the learned author

[2] श्रुति "that which has been heard."

[3] स्मृति 'that which has been remembered."

its sanction from its intimate connection with the Śruti For, as Kumárila remarks, 'Recollection is knowledge, the object of which is some previous knowledge, and if Manu and other authors of Smritis had not originally been in possession of authoritative knowledge, *it would be impossible to appeal to their recollection as an authority*' Accordingly, there is no passage in the Veda to warrant the authority of Smriti"

1—*Literature of the Chhandas Period.*

"The Sutra, Bráhmana and Mantra periods of Vedic literature, *all point to some earlier age which gave birth to the poetry of the early Rishis* There was a time, doubtless, when the songs which were collected with such careful zeal in the Mantra period, commented on with such elaborate pedantry during the Bráhmana period and examined and analysed with such minute exactness during the Sutra period lived and were understood without any effort by a simple and pious race There was a time when the sacrifices which *afterwards became so bewildering* a system of ceremonies, were dictated by the free impulse of the human heart, by a yearning to render thanks to some Unknown Being and to repay in words and deeds a debt of gratitude, accumulated from the first breath of life—a time when the poet was the leader, the king and priest of his family or tribe, listened to and looked up to as better, nobler and wiser than the rest, and as a being nearer to the gods in proportion as he was raised above the common level of mankind" *Such men were at once teachers* law

givers, poets and priests Their teaching, poetry, and religion, simple and crude as they are, possess a peculiar charm, as spontaneous, original and truthful.

"The greater portion of what we now possess of Vedic poetry must be ascribed to the Mantra (or Secondary) period, but there still remains enough to give us an idea of an earlier race of Vedic poets. Even those earliest specimens of Vedic composition, however, belong clearly, as Bunsen remarks, to the modern history of the human race. Ages must have passed before the *grammatical* texture of the Vedic Sanskrit could have assumed the consistency and regularity which it shows throughout The same applies to the *religion* of the Veda. The earliest periods of its historic growth must have passed away long before the Rishis of India could have worshipped their *Devas*, or 'bright beings,' with sacred hymns and invocations. But we should look in vain in the literature of Greece or Rome, or of any other Aryan nation, for documents from which to study that interesting chapter in the history of mankind—the transition from a natural into an artificial religion—so full and valuable as we possess them in the Veda."

The Chhandas period, interesting as it is in a philosophical point of view, is represented by a very limited literature Several specimens of hymns to the gods, etc., are given by Max Muller, such as to Varuna (οὐρανός), Agni (fire), Indra (the king of the gods), the horse (Aśwa), the dawn (Ushas), etc., and one to the *Viśve Devas*, or "all the gods." But, in more than one of these hymns, a belief in only *one* Supreme Divine Being (Mono-

theism), though worshipped under various names, is clearly expressed in verses which the Vedantists frequently quote, and indeed have incorporated in their Upanishads. Some of the hymns (especially those of a philosophical cast) are doubtless comparatively modern and may be assigned to the Mantra period, at latest, but those which belong clearly to an earlier date were probably composed between 1000 and 1200 B C, which Max Muller thinks should be assigned to the Chhandas period

2.—PRODUCTIONS OF THE MANTRA PERIOD

"The only document we have in which we can study the character of the times previous to the Bráhmana period is the *Rig veda Sanhitá* The other two Sanhitás (viz of the Yajur veda and the Sáma veda) were in truth, what they have been called, the 'attendants of the Rig-veda' The Brahmanas presuppose the *Trayi-Vidya*, the 'threefold knowledge,' or the threefold Veda, but that again presupposes one Veda, and that the Rig-veda It belongs to a period previous to the complete ascendancy of the Bráhmanas, and before the threefold ceremonial had been worked out in all its details And yet there is some system, some priestly influence, clearly distinguishable in that collection also The ten books of the Rig-veda stand before us as separate collections, each belonging to one of the ancient families of India, but there are traces in them of one superintending spirit Eight out of the ten *Mandalas* begin with hymns addressed to *Agni*, and these, with one exception, are invariably followed by hymns addressed to *Indra*

This cannot be the result of mere accident, but must have been from previous agreement, and it leads us to conclude that the Mandalas were not made independently by different families, but were collections carried out *simultaneously* in different localities under the supervision of *one central authority*"

Max Muller fixes the probable chronological limits of the Mantra period between 800 and 1000 B C

3 —Works of the Brahmana Period

(*a*) *Of the Brahmanas* —It is difficult to give an exhaustive definition of what a Brahmana is "They were Brahmanic (*i e* theological) tracts, comprising the knowledge most valued by the Brahmans, bearing partly on their sacred hymns, partly on the traditions and customs of the people They profess to teach the performance of the sacrifice, but for the greater part are occupied with additional matter" chiefly connected with the Hindu faith and ceremonials. "A Brahmana," says Sayana in his Introduction to the Rig-Veda, "is twofold, containing either commandments (*vidhi*) or additional explanations (*arthavada*)" The Veda consists of only two parts, the Mantras and the Brahmanas, but the only particular in which the former can be distinguished from the latter is in their more peculiarly *sacrificial* character Whatever part of the Veda is *not* a *Mantra*, therefore, is a *Brahmana*, whatever be its subject matter Although different portions of the Veda are often referred to under the designation of *Itihasas* (epic stories), *Puranas* (cosmo-

gonic stories), *Kalpas* (ceremonial rules), *Gathas* (songs), *Narasansis* (heroic poems), etc —all these titles apply only to subdivisions of the Bráhmanas

The number of the Brahmanas, such as we possess them in MSS, is much smaller than we should have expected from the definition thus given above by Sáyana "If every Sakhá consisted of a Sanhitá and a Bráhmana, the number of the old Bráhmanas must have been very considerable It must not be supposed, however that the Bráhmanas which belonged to the different Śakhás were works composed independently by different authors On the contrary as the Sanhitas of different Śákhas[1] were only different recensions of one and the same original collection of hymns, so the Bráhmanas, which were adopted by different Charanas[2] of the same Veda, must be considered not as so many independent works but in most instances as merely different editions of the same common original"

'There was originally but one body of Brahmanas for each of the three Vedas for the Rig veda, the Brahmanas of the *Bahvrichas* for the *Sáma-Veda* those of the *Chhandogas* and for the Yajur Veda, in its two forms those of the *Taittiríyas* and the *Satapatha-brahmana* These works were not composed in metre like the Sanhitás, and were therefore more exposed to alteration in the course of a long continued oral tradition"

The Brahmana of the *Bahvrichas* is contained in the

[1] शाखा *l t* a branch (*i e* of the Veda considered as a tree) means sometimes a division or part sometimes an edition or recension

[2] चरण (*lit* a foot the root of a tree a family or race) is sometimes used *as synonymous with* शाखा, *at others as a particular Bráhmanical family* or sect

Śákhás of the *Aitareyins* and the *Kaushitakins* which are still extant It is evident however that though we do not now possess them, there were other Śákhas of the Bahvricha which differed but little in the wording of their Bráhmanas The Aitareya and Kaushitaki Bráhmanas differ from one another considerably in their *arrangement*, but not to any extent otherwise

"In the Brahmanas of the *Chhandogas* it is evident that, after the principal collection was made (called the *Praudha* or *Panchavinsa brahmana* i e consisting of twenty five sections) a twenty sixth was added, known by the name of the *Shadvinśa brahmana* This however, together with the Adbhuta brahmana must be of very modern date It mentions not only temples, but images of gods which are said to laugh to cry, to sing to dance, to sweat, and to twinkle These two (the *Praudha* and *Shadvinśa*) have long been supposed to be the only Bráhmanas of the Chhandogas, but it is a curious fact that whenever the Chhandoga bráhmanas are quoted their number is invariably fixed at eight, which are expressly named by Sáyana' But besides the Sama vidhána brahmana which is well known we have only one MS (now in the Bodleian Library) containing four small tracts with the titles of so many others mentioned by Sayana making seven in all The eighth was the Chhandoga Upanishad. "With the exception of this and the Sama vidhana which contains most important information on questions connected with Achára or customs all the other tracts are of comparatively small importance'

It is in the *Satapatha brahmana* that we can best observe

the gradual accumulation of various theological and ceremonial tracts which were to form the sacred code of a new Charana According to Indian traditions, Yájnavalkya Vajasaneya, the founder of the Charana of the Vajasaneyins, was, if not the author, at least the first promulgator of the Sanhitá and Bráhmana of the Charana so called" He and his adherents were seceders from the followers of the *Adhvarya* or Yajur veda, the sacred text of which school we possess in the *Taittiriya-veda*

"The general name of the ancient Śakhas of the Yajur-veda is Charaka, and the Taittiriyas, therefore, together with the Kathas and others, are called by the common title of Charaka-śákhás This name (Charaka) is used in one of the Khilas (or 'supplements') of the Vajasaneyi-Sanhitá as a term of reproach," evidently from a feeling of animosity against the ancient schools of the Adhvaryus

The chief difference between the Sanhita and Brahmana of the Vajasaneyins and those of the Charakas consists in the division of Mantras and Bráhmanas, which is carried out more strictly in the works of the former school "This was most likely the reason why the text of Yajnavalkya was called *Sukla Yajur veda*, which is generally translated by the '*White* Yajur-veda' But some commentators explain Sukla more correctly by *suddha* ('cleared'), because in this new text the Mantras had been cleared and separated from the Bráhmanas, and thus the whole been rendered more lucid and intelligible In opposition to this they suppose that the old text was called Krishna, or 'dark,' because in it the verses and rules are mixed together and less intelligible, or because the rules of the

late production) the names of the Charanas of the different Vedas are given

Of the Rig veda, five Charanas are mentioned But while the names of several old Sakhás (such as the Aitareyins, the Kaushitakins, etc) are omitted, the Ásvalayanas, who are mentioned, must be considered as the founders of one of the latest Śakhás of that Veda

The number of Śákhas of the *Yajur veda* is stated as eighty six We have, first, the twelve Charanas comprehended under the common name of *Charakas,* including the *Maitrayaniyas,* which are subdivided into seven Charanas, next the *Taittiriyas* subdivided into Aukhíyas and Khándikiyas, these last comprise five Charanas—making twenty-seven in all Then follow the fifteen Śákhas of the *Vájasaneyins* This brings the number only up to forty-two, or including the Vájasaneyins, forty-three, exactly half the stated number, eighty six Of even the names of the remaining Śakhas we have now no record

The largest number of Śakhás is ascribed to the *Sama-veda* It is said to have been one thousand, but the greater part of them no longer exist Of the *Atharva-veda* nine divisions are mentioned, but the names given are incomplete and corrupt

It is impossible now to determine which of the Charanas owe their origin to Sutras, and which to Bráhmanas or Sanhitas *Some* of them certainly existed previously to the Sutra period, whilst others as evidently must be referred to the Brahmana period, such *e g*, as those ascribed to Yájnavalkya. Most likely the Sanhita charanas are restricted to the Rig-veda It is certain, at least, that

no Brahmanas belonging to any Veda were composed before the division of priests into Hotris, Udgátris and Adhvaryas had taken place Before then there was but one collection of hymns, that of the Bahvrichas, and it is among the Bahvrichas only that we have any distinct traces of Sanhitá charanas

It is difficult to assign a distinctive meaning to the terms *Charana* and *Sakha* By the latter, however, we may understand a particular book or recension of a work, while we should reserve the name of *Charana* for those ideal successions, or fellowships, to which all belonged who read and received as their standard the same Sakhá.

We must distinguish, however, between a Charana and a *Gotra* "A Gotra, or Kula, means a family, and the number of families that had a right to figure in the Brahmanic peerage of India was very considerable. The Brahmans were proud of their ancestors, and preserved their memory with the most scrupulous care Gotras existed among Kshatriyas and Vaisyas, as well as among Bráhmans, but Charanas were confined to the priestly caste Gotras depended on a real or imaginary community of blood, Charanas on the community of sacred texts. They were ideal fellowships, held together by ties more sacred in the eyes of a Bráhman than the mere ties of blood Members of different Gotras might belong to the same Charana. When the member of a Gotra became the founder of a new Charana, that Charana might bear the name of its founder and thus become *synonymous*, but not *identical* with a Gotra

"All Brahmanic families who keep the sacred fire are

sacrifices He is the Hotri as well as Adhvaryu among the gods, and is supposed to invite the gods to the sacrifice, and to carry himself the oblation to the seat of the immortals

"To marry a woman belonging to the same *Gotra*, or having the same Pravara, was considered incest, and visited with severe penance There are exceptions, however, to this rule among the Bhrigus and Angirasas" Three out of the thirteen Gotras of the Bhrigus may intermarry

The Brahmanas represent a most interesting phase in the history of the Indian mind, but, judged by themselves as literary productions, they cannot be matched anywhere for pedantry and downright absurdity Their general character is marked by shallow and insipid grandiloquence, by priestly conceit and antiquarian pedantry They are not the work of only a few individuals The most modern differ very little in style from the most ancient, but Max Muller considers that the Bráhmana period extended over at least 200 years, viz, from about 600 to about 800 B C

"There is one work connected with the Bráhmana period which deserves special mention, viz, the *Gopatha Brahmana* This is the Brahmana of the *Brahma veda*, the Veda of the *Artharvangiras'*, or the Bhrigu Angiras' This Veda does not belong properly to the sacred literature of the Bráhmans, and though in later times it obtained the title of the Fourth Veda, there was originally a broad distinction between the magic formulas contained in it and the hymns of the Bahvrichas, the Chhandogas, and the Adhvaryus" The Veda is generally spoken of by the

Bráhmans either as one, or as threefold, viz, the Rich, the Yajush, and the Saman "The duties of the *Hotri priests* are described in the *Rig veda*, those of the *Adhvaryu* in the *Yajur*, and those of the *Udgatri* in the *Sama veda* The duties of the Bráhman and the sacrifices are contained in all three. The *Atharva veda*, on the contrary, is *not* used for the *sacrifice*, but only teaches how to appease, to bless, to curse, etc But though the hymns of the Atharvans were not from the first looked upon as part of the sacred literature of the Brahmans the *Bráhmana of the Atharvans* belongs clearly to the same literary period with the other Brahmanas, and though it does not share the same authority with those of the three great Vedas it is written in the same language and breathes the same spirit"

(c) *Of the Aranyakas and Upanishads* The Brahmanas differ in style both from the Sutras and from the Mantras, and are supposed to have come into existence at a period intermediate between them But as between the Sutras and the later Sanskrit literature we shall find a connecting link in the writings known under the name of *Parisisthas*, so, between the Bráhmana and the Sutra periods, we meet with a class of works of intermediate dates, viz the *Aranyakas, or* "Treatises of the Forests" These were so called, as Sáyana *informs us*, because they had to be read in the forest "It might almost seem as if they were intended for the *Vanaprasthas* only, people who, after having performed all the duties of a student and a householder, retire from the world to the forest to end their days in the contemplation of the Deity In several instances the Aranyakas form

part of the Bráhmanas, and they are thus made to share the authority of Śruti, or revelation The most important Upanishads, which are full of philosophy and theology, form part of the Áranyakas, and (particularly in later times) the Áranyaka was considered the quintessence of the Vedas"

The Áranyakas pre suppose the existence of the Brahmanas, and may be considered as enlargements upon them "The philosophical chapters, known by the name of *Upanishads*, are almost the only portion of Vedic literature which is extensively read to this day They are supposed to contain the highest authority on which the various systems of philosophy in India rest The founders of the various systems, if they have any pretensions to orthodoxy, invariably appeal to some passage in the Upanishads in order to substantiate their own reasonings" However, when none of the ancient Upanishads could be found to suit their purpose (liberal and conflicting as they often are) the founders of new sects had no scruple and no difficulty in composing new Upanishads of their own This accounts for the large and ever increasing number of these treatises, the most modern of which seem now to enjoy the same authority as the really ancient and genuine The original Upanishads had their places in the Brahmanas and Áranyakas, but chiefly in the latter

The etymology of the word *Upanishad* is doubtful It seems however, to signify *sitting down near* somebody, in order to listen, or to meditate and worship (from *upa+ni+sad*)

The names of the authors of the principal Upanishads

are unknown There are but ten which are now generally studied in Bengal, viz, the Brihadâranyaka, the Aitareya, *Chhandogya, Taittiríya, Ísa, Kena, Katha, Prásna, Mundaka,* and *Mándúkya*, which have all been printed Rammohan Ray published several of them with notes and translations, and, more recently, an excellent edition of them all (both text and commentary), by Dr Roer, has appeared in the volumes of the Bibliotheca Indica

4 — LITERATURE OF THE SÚTRA PERIOD

"The period of the *Sútra* literature of India extends from 600 to 200 B C, during which the Vedángas, Anukramanis, etc, were composed This was posterior to the Mantra and Bráhmana periods, and to that of the Vedas generally

"The productions of the Sutra period form the connecting link between the Vedic and the later Sanskrit literature But whilst, on the one hand, we must place several works written in Sútras under the head of the post-Vedic or modern Sanskrit, we also find others which must be considered as the last productions of the Vedic age, trespassing in a certain degree upon the frontiers of the later Sanskrit

"The word *Sutra* (सूत्र) literally means 'a string,' and all the works written in this style, on subjects the most various, are nothing but one uninterrupted string of short sentences, twisted together into the most concise form Shortness is the great object of this style of composition, and it is a proverbial saying (taken from the Mahábháshya) amongst the Pandits, that 'an author rejoiceth in the economizing of half a short vowel as much as in the

birth of a son' Every doctrine thus propounded, whether grammar, metre, law, or philosophy, is reduced to a mere skeleton All the important points and joints of a system are laid open with the greatest precision and clearness, but there is nothing in these works like connection or development of ideas 'Even the apparent simplicity of the design,' as Colebrooke remarks, 'vanishes in the perplexity of the structure The endless pursuit of exceptions and limitations so disjoins the general precepts, that the reader cannot keep in view their intended connection and mutual relation He wanders in an intricate maze, and the clew of the labyrinth is continually slipping from his hands" There is no life or meaning in these Sûtras, except what either a teacher or running commentary, by which these works are usually accompanied, may impart to them Many of these works go even further they not only express their fundamental doctrines in this concise form of language, but they coin a new kind of language, by which they succeed in reducing the whole system of their tenets to mere algebraical formulas The key to this system is generally given in separate Sûtras, called *Paribhâshâ*, which a pupil must know by heart, or have always present before his eyes, if he is to advance one step in the reading of such works But even then it would be impossible to arrive at any real understanding of the subject, without being also in possession of the laws of the so-called *Anuvritti* and *Nirvritti*

"To explain the meaning of these technical words, we must remember that the Sutras generally begin by putting forward one proposition (Adhikâra) which is never after-

career spend half their life in acquiring and practising them, until their memory is strengthened to such an unnatural degree, that they know by heart not only these Sútras, but also their commentaries, and commentaries upon commentaries Instances of this are found among the learned in India up to the present day

"The numerous Sutra works which we still possess, contain the quintessence of all the knowledge which the Brahmans had accumulated during many centuries of study and meditation Though they are the works of individuals, they owe to their authors little more than their form, and even that form was, most likely, the result of a long continued system of traditional teaching, and not the invention of a few individuals

"There is a great difference, according to the Hindús themselves, between a work composed previously to the Sutra period and a Sutra composition The difference of style between a Brahmana and a Sutra work (with the exception of some Kalpa Sútras) is most striking, though, as regards the grammatical forms, Vedic irregularities are, according to Sanskrit grammarians, allowed in Sutras also But there is a still more important difference besides that of style Literary works belonging to the preceding periods, the Brahmanas as well as the Mantras, are considered by Indian theologians as forming the Śruti, or divine revelation, in contradistinction to the Sútras and all the rest of their literature In the dogmatical language of orthodox Hindús, the works which contain the Śruti have not been composed, but have only been seen or perceived by men, *i e* they have been revealed to them

CHAPTER II

ON THE DHARMA SASTRAS, OR SACRED SCRIPTURES, SUPPLEMENTARY TO THE VEDAS

§ 1 *Generally Described*

These belong partly to the Bráhmana and partly to the Sútra periods of Sanskrit literature, and consist of

1.—THE VEDANTA (वेद + अन्त, "end, object, or scope")

Under this name there is an ancient work in Sanskrit, by *Vyasa*, or *Jaimini*, said to have been composed above two thousand years ago, and to contain an abstract, or *quintessence*, of all the Vedas united. This work is also known as the *Púrvá Mimansa*, that is, the first or most ancient enquiry, in opposition to the *Uttara* or *Brahma Mimansa*, one of the Philosophical systems. The great authorities for its doctrine are the works called the *Vedanta Sutra* and the *Brahma Sutra*. The commentary on these by Sankara Áchárya[1] is the best. Rammohan Ráy published a translation of the Vedánta into Bengáli, with an interesting preface, in 1815. For further remarks on the Vedánta and Mímánsá doctrines, see the account of these Darśanas under the "Philosophical systems."

[1] Placed by Colebrooke at the beginning of the 9th century

2.—THE UPA VEDAS (उप, 'near, or joined to,' + वेद)

These supplementary Vedas are said to be immediately deduced from the Vedas themselves They are four in number

The first, called the Áyus (आयुस् or आयु "age"), is said to have been delivered by Brahma, Indra, Dhanvantari and five other deities, and comprises the theory of diseases and medicines, with the practical methods of treating bodily disorders

The second viz, the *Gandharvva* (गन्धर्व्व "a celestial minstrel") a treatise on music, was composed by *Bharata*

The third, called the *Dhanus* (धनुस् or धनु "a bow"), on the fabrication and use of arms and implements employed by the Kshatriya caste, was written by Visvamitra

The fourth, called the *Sthapatya* (स्थापत्य "guard of the women's apartments"), or the *Śilpa* (शिल्प 'a mechanical art"), was revealed by Visvamitra also, in various treatises on sixty-four mechanical arts, for the improvement of such as exercise them

Of the more minute contents of the above works, we have as yet no accurate information Indeed it is believed that they are now lost

Upon Music, as forming part of the religion of the Hindús, there is a treatise by Sir William Jones

3.—THE VEDÁNGAS (वेदाङ्ग, 'member of the Veda')

These are considered as in some sense a subordinate part of the Vedas Six sciences are treated of in them, viz —

1 *Śikshá* (शिक्षा),[1] or the science of pronunciation and articulation
2 *Chhandas* (छन्दस्), prosody, by the Muni Pingala
3 *Vyákarana* (व्याकरण) or grammar, by three *Rishis*
4 *Nirukta* (निरुक्त), or the explanation of difficult or obscure words and phrases that occur in the Vedas
5 *Kalpa* (कल्प), an account of religious ceremonies
6 *Jyotisha* (ज्योतिष), on astronomy or astrology, by Surya

4 —The Upangas (उपाङ्ग 'additional limbs')

These are four in number, viz, the *Purana*, or history, the *Nyaya*, or logic, the *Mimansa*, or moral philosophy, and the *Dharma Sastra*, or jurisprudence

§ 2 *Particular Description of the Vedángas*

The Śikshá and Chhandas are considered necessary for reading the Veda, the Vyákarana and Nirukta for understanding it, and the Jyotisha and Kalpa for employing it at sacrifices

1 *The Śikshá* —Max Muller thinks that the rules of *Śikshá* were formerly embodied in the work called the Taittiriya Áranyaka, and perhaps also in the Bráhmanas, though they afterwards lost their place there This he accounts for by the appearance, subsequently, of more scientific treatises on the same subjects, treated more systematically, viz

(*a*) *The Pratiśákhyas* The origin of these he thus

[1] A desiderative from शक् ('to be able'), meaning 'I study, desire to know.' Hence also, शिक्षक, "a teacher."

describes "During the Brahmana period the songs of the Veda were preserved by oral tradition only and as the *spoken language of India had advanced and left the idiom* of the Veda behind as a sort of antique and sacred utterance it was difficult to preserve the proper pronunciation of the sacred hymns without laying down certain rules on metre, accent, and pronunciation in general The necessity, how ever, of such a provision could hardly have been felt until certain differences had actually arisen in different seats of Bráhmanic learning Thus, when the attempt was made to prevent a further corruption, a certain num ber of local varieties in accent and pronunciation, and in the recital of the hymns, had actually crept in and become sanctioned by the tradition of different families and schools We find in the Brahmanas occasional mention of verses which, if improperly pronounced, become changed in meaning"

"In the *Pratiśákhyas* the rules and exceptions of the old sacred dialect were first reduced to a system The real object of the Prátisakhyas was not to teach the grammar of the old sacred language, they are never called *Vyakaraṅas* (grammars), and it is only incidentally that they allude to strictly grammatical questions *The perfect phonetic system on which Pánini's Grammar is built is no doubt taken from the Prátisákhyas, but the source of Pánini s strictly grammatical doctrines must be looked for elsewhere*" This work, though ascribed to one author, must have required ages of observation and collec tion before its plan could be conceived or carried out by one individual

revelation (*Śruti*), and they bear all the same fruit, the sacrifice (*karman*). If otherwise, they would be different trees, not different branches More frequently, however, Śákhá is used to signify the various editions, or, more properly, the various traditions, that branched off from each of the three original branches of the Veda In this latter sense, *Sakha* seems sometimes synonymous with *Charana* But there was originally an important difference in the meaning of these two terms"

(c) *The Charanas* Śákhá means originally a *literary work*, *Charana*, a school or collection of readers Accordingly we meet with such expressions as *Śakham adhite* (शाखाम् अधीते) "he reads a certain edition of the Veda," but never *Charanam adhite* (चरणम् अधीते), "he reads a *Charana*"

"If Śákhá is sometimes used in the sense of Charana or sect, this is because in India the Śakhas existed, in reality not as written books, but only in the tradition of the Charanas, each member of a Charana representing and embodying what, in our modern times, we should call the copy of a book Women, even, are mentioned as belonging to a Charana A Śakhá, which is always a portion of the *Śruti*, cannot properly include *law books* But followers of certain Śakhas might well, in the course of time, adopt a code of laws which, as it was binding on their Charana only, would naturally go by the name of *their Charana* Thus the Pratisákhyas *also were called by the name of the* Charanas, because they were the exclusive property of the readers of certain Śákhás, and even more so than the *Kuladharmas*, or family laws

"As a Śákhá consisted of a Sanhita as well as a Bráhmana differences in the *text* of the hymns, as well as in the Brahmanas might lead to the establishment of new Charanas, founded as they were on sacred texts peculiar to themselves. But, although we cannot doubt that there was an original difference between Sakha and Charana it is certain that these two words were frequently used synonymously, just as we may speak of the Jews when we mean the Old Testament or of the Koran when we mean the Mahommedans"

(*d*) *The Parshada and Parishads* As the terms Śákha and Charana are frequently confounded, so also are those of Parshada and Pratisákhya

"Though every Prátisakhya may be called a Parshada (*i e* a word belonging to a Parishad) not every Parshada can be called a Pratisakhya Amara (the great Hindu lexicographer) explains *Parishad* by *Sabha* or *Goshthi* "an assembly" But in Manu's code of laws, and elsewhere, we have the more definite application of the term According to these writers a Parishad ought to consist of twenty-one Brahmans well versed in philosophy, theology, and law It was such an assembly as should be competent to give decisions on all points on which the people generally might demand advice That such Parishads or Brahmanic settlements existed in olden times, is certain from our reading in the Vrihadaranyaka for instance, that "Swetaketu went to the Parishad of the Panchálas," and many similar passages Parasara says 'Four, or even three able men from among the Brahmans in a village who know the Veda and keep the sacrificial fire, form a *Parishad*'

"The real difference between a Charana and a Parishad seems to be that the former signifies an ideal succession of teachers and pupils who learn and teach a certain branch of the Veda, while the latter means a settlement of Brahmans, a community or college, to which members of any Charana might belong Thus the members of the same Charana might belong to different Parishads, and of the same Parishad to different Charanas

(e) *The Kula dharmas, or Law Books,* could not be called Prátisákhyas, but they might claim the title of Charanas or Párshadas "These *Dharma Śastras,* as we now possess them, betray their comparatively modern origin by their form and metre, and occasionally by their matter also They were probably made up only in order to fill up the gap which had been occasioned by the loss of ancient law books This loss was felt the more severely because the names of the old authors retained their celebrity, and were still quoted in common practice and courts of law Large portions of the Kula dharmas are written in Sutras, as might be expected in works contemporaneous with the Prátisákhyas It has been thought that the sources of Manu's, and other Dharma Śástras must be looked for in the *Grihya-Sutras* This is not quite correct The Grihya Sutras are concerned chiefly with the *Sanskaras, or domestic sacraments extending from the birth to the marriage of a man*, and in so far only as these sacraments form a portion of the subjects treated of in the Dharma Śastras, the Grihya Sutras might be considered as their original sources. By far the greater portion of these Dharma-Śastras, or codes of law, is taken up with Achara,

i.e. laws, manners and customs, and especially the duties to be performed by an individual on his own behalf. They are of great importance for forming a correct view of the old state of society in India, and the loss of the larger number of them is greatly to be regretted."

"The Mánava-dharma-Śástra, the law book of the Mánavas, a subdivision of the sect of the Taittiriyas, or, as it is commonly called, the 'Laws of Manu,'[1] is almost the only work in Sanskrit literature," observes Max Müller, "which, as yet, has not been assailed by those who doubt the antiquity of everything Indian. No historian has disproved its claim to that early date which had from the first been assigned to it by Sir William Jones It must be confessed, however, that his proofs of the antiquity of this code cannot be considered as conclusive, and no sufficient arguments have been brought forward to substantiate any of the different dates ascribed to Manu, as the author of our Law-Book, which vary, according to different writers, from 880 to 1280 B.C."

2. *The Chhandas, or Prosody,* which is reckoned the second part of the Vedángas, stands very much in the same position as the Śikshá. Some names which have been afterwards adopted as the technical designations of metres, occur in some of the Mantras of the Rig-veda, and there are frequent allusions to metres in the Bráhmanas. What is said in the Bráhmanas, however, on this

[1] *M*[illegible]
Puran[illegible]
of ma[illegible]
time o[illegible]
those[illegible]
lated [illegible] by Sir William Jones.

subject is in general so full of dogmatic and mystical ingredients as to be of scarcely any practical use In the Áranyakas and Upanishads whole chapters are devoted to prosody But it is in the Sútras of the Chhandas only that a real attempt has been made to arrange these archaic metres systematically

"The work of Pingalanága on Chhandas, which is most frequently quoted under the title of Vedánga, does not pretend to be of greater antiquity than the *Mahabhashya*, if it be admitted that Patanjali, the author of this famous commentary on Panini, was the same as Pingala" This work is one of the latest that could possibly be included in the Sutra period, and to that it probably belonged Pingala at any rate, is quoted as an authority in the *Parisishtas* a class of literature which does not seem to be separated from that period by a long interval

Two other works on Chhandas (also, like Pingala's, not restricted to certain Śakhas but intended for the Veda in general) are referred to by the commentator on the *Sakala Pratiśákhya*, the one ascribed to *Yaska* and the other to *Saitava* But neither work appears to be extant now

3 *Vyakarana, or Grammar*, forms the third Vedánga According to Indian authors this branch of Vedic learning would be represented by the grammar of Pánini But in that celebrated work "the rules which refer to Vedic grammar in particular, form only the exceptions to those which are applicable to the regular or classical language Instead, therefore, of considering the third Vedánga doctrine as represented by grammarians *beginning with Pánini* (पाणिन्यादय), as Indian writers do, it would be more

correct to say that it is represented by the grammarians *ending* with Panini (पाणिन्यन्ता) Panini's work, however, by its merits, acquired such a celebrity as to supersede almost all that had been written on the subject before him, so that, except the names and some particular rules of former grammarians, we have little left of this branch of literature, except what occurs occasionally in the Pratiśakhyas And, by a comparison of Panini's Sutras with those of the Pratiśakhyas, it is evident that he largely availed himself of the works of his predecessors, frequently adopting their very expressions, though he quotes their names but rarely, and only as authorities for special rules There are two separate treatises on grammatical subjects which belong to a period anterior to Panini, viz the Sutras on the *Unadi* (उणादि) affixes, and the Sutras of *Śantanacharya* on accents The Unádi affixes are those by which nouns are formed from roots. They are so called because in the Sutras as we now possess them, *un* (उण्) is the first mentioned affix." We do not know by whom those Sutras were first composed They seem to have been originally intended for the Veda only, but afterwards enlarged by the addition of rules for the formation of non-Veda (Bhásha) words It is uncertain to what exact period the *Phitsutras of Śantana* belong"

4 *Nirukta, or Etymology*, is the fourth Vedanga. This, like the Vyakarana, is represented by but one work, generally known by the name, *Yaska's Nirukta* He seems to have been one of the last authors who embodied the etymological lexicography of Vedic terms (to which it exclusively refers) in one separate work. Other previous

Niruktáras (or authors of Niruktas) are mentioned by Yáska, some of whom must have been as famous as himself, and are likewise referred to in the Puránas The Bráhmanas contain very rich materials for etymologies and synonymous expressions, and, with the exception of the Kalpa, no other Vedanga has a better claim than the Nirukta to be considered as founded on the Bráhmanas *Yaska's Nirukta* (which is commonly distinguished by the name of Nighantu) and *Yaska's Commentary* on the Nirukta were two separate works, though often confounded The Nirukta consists of three parts, viz, the *Naighantuka*, the *Naigama*, and the *Daivata*.

The word *Nighantu* applies to works where, for most part, synonymous terms are taught Ten Nighantus are usually mentioned, including the works of Amara Sinha Vaijayanti Halâyudha, etc Hence the first part of Yaska's Nirukta is called *Naighantuka*, comprising the first three *Adhyayas* *Nigama* means Veda and, as in the second part, words are taught which usually occur in the Veda only, the title of *Naigama* (the fourth Adhyaya) is given to it The *Daivata* (the fifth Adhyaya) is so named from its treating of the gods (देवा), viz, of the earth, of the air, and of the sky The whole work consisting of five Adhyâyas (or chapters) and three parts, is called *Nirukta* (निरुक्त) because the *meaning of words* is given there irrespective of anything else from *niruach*, 'to explain"

5 *Kalpa, or the Ceremonial* —This is the fifth and most complete of the Vedangas, for which we have not only the Bráhmanas of the different Vedas but also their respective Sutras "The Sutras contain the rules referring to the

Sacrifices, with the omission of all things which are not immediately connected with the performance of the ceremonial They are more practical than the Brahmanas, which, for most part, are taken up with mystical, historical, mythological, etymological, and theological discussions" Orthodox Brahmans do not admit that Bráhmanas and Sutras belong to the same class of literature The former was *Sruti* the latter *Smriti* Originally a Brahmana was a theological tract, and was called so, not because it treated of the Brahman, the Supreme Spirit, or of sacrificial prayers, but because it was composed by and for Bráhmans These Bráhmanas were gradually collected in different families, or *Parishads* and gave rise to greater works, which were equally called Brahmanas The Sutras were later compositions, in which the Brahmanas were more systematically arranged

"The Kalpa Sutras follow the same system as the Brahmanas They pre suppose however, not only the existence of three distinct collections of Brahmanas, but of different Sákhas, or recensions, which in the course of time had branched off from each of them" The Kalpa Sutras were composed contemporaneously with Panini, and even after his time They form a kind of grammar of the Vedic ceremonials useful for the members of all Charanas recording the duties of the different orders of priests, viz the *Hotri*, *Adhvarya*, and *Udgatri*

There were two other classes of Sutras, forming a sort of appendices to the Kalpa Sutras and belonging to the same branch of literature with the Srauta Sutras, but in distinction from them included under the title of Smarta

Sutras, as deriving their authority from *Smriti*, or immemorial tradition, the others being founded on the *Śruti*, i e the Mantras and Brahmanas These additional Sutras were called the *Grihya* and the *Samayacharika* The Grihya Sútras describe the ceremonies to be performed by the married householder, chiefly for the benefit of his family The Sámayácháríka rules were those to be observed by the rising generation, and which should regulate the various relations of every-day life It is chiefly in the Sámayácháríka, or, as they are sometimes called, *Dharma Sutras*, that we have to look for the originals of the later metrical law books, such as *Manu*, *Yajnavalkya*, *Paraśara*, and the rest

Grihya probably meant originally "the house," or "the family hearth," from *griha*, "a house" (which, however, some Hindu commentators say means also "a wife"), and it was in opposition to the great sacrifices, for which several hearths were required (and therefore called *Vaitanika*), that the domestic ceremonies were called *Grihya*, as performed by means of the one domestic fire

The *Samayachárika Sutras* are interesting on account of the light which they throw on the every-day life of early Brahmans

6 *Jyotisha, or Astronomy* —This was the sixth and last of the Vedángas Its literature is very scanty, and the small treatise, usually quoted as "the Jyotisha," belongs to the same class of works as the *Siksha* Colebrooke speaks of different Jyotishas for each Veda, and he calls one, which has a commentary, the Jyotisha of the Rig-veda Among his MSS, however (at the East India

House), there is but one work of this kind This tract is later than the Sutra period, and we possess as yet no work on ancient astronomy composed in the style of the early Sútras The doctrines it propounds represent the earliest stage of Hindú astronomy Its object, however, is not to teach that science, but merely to convey such knowledge of the heavenly bodies as was necessary for fixing the days and hours of the Vedic sacrifices It was the establishment of a sacred calendar which, in India, as elsewhere, gave the first impulse to astronomical studies.

"The fact," as Max Muller observes, "that the name of the moon is the same in Sanskrit, Greek, and German, and that it is derived from a root which originally means "to measure," shows that even before the separation of the Indo European family, the moon had been looked upon as the chief means of measuring time And the close connexion between the names of moon and month proves that a certain knowledge of lunar chronology existed during the same early period." In the Rig veda allusion is even made to a thirteenth or intercalary month

5 —The Parisishtas

This is a class of works intimately connected with the Sútra period, although evidently of a somewhat later date than the Sútras, and, as the very name[1] implies, of secondary importance They have, however, a character of their own, and they represent a distinct period of Hindu literature, which, though it shows clear traces of intellectual

[1] परिशिष्ट, "a supplement, παραλειπόμενα.

and literary degeneracy, is not to be altogether overlooked in a work like this

Some of the Pariśishtas profess to be composed by authors whose names, doubtless, belong to the Sútra period Thus Śaunaka is said to have been the author of the Charanavyúha, Kátyayana of the Chhandoga parisishta, and Kuśika, known as the writer of the Átharvana Sutras, is the reputed author of the Atharvana-parisishtas also The style of these compositions is less concise than that of the Sútras, resembling more that of the Bárhaddaivata and Rig vidhána, works originally composed by Saunaka, but handed down to us apparently in a more modern form They do not, however, exhibit that monotonous uniformity which we find in the Dharma Śástra of Manu, or in the later Puranas The simple Anushtubh Śloka preponderates in them, and the metre is more regular than that of the Anushtubh compositions of Śaunaka, the genuineness of which is less doubtful The Pariśishtas, therefore, seem to belong to the Vedic age, but may be considered as the very last outskirts of Vedic literature There is a collection of Parisishtas for each Veda, eighteen being attributed to the Yajur-Veda, and seventy four to the Atharvana The Rig and Sáma-Vedas seem not to have had so many, but their number is uncertain They are said to have been written in the form of dialogues, in a style similar to that of the Puránas It is remarkable that Panini seems not to have known the Parisishtas even by name

PART II.

PHILOSOPHICAL LITERATURE

CHAPTER I

ON THE SIX DARSANAS, IN GENERAL, AND THE NYÁYA AND VAISESHIKA IN PARTICULAR [1]

§ I *The Schools Enumerated and Analysed*

The Hindús have six schools or systems of Philosophy (दर्शन), viz, the *Nyaya, Vaiseshika, Sankhya, Yoga, Vedanta*, and *Mimansa* Darśana [2]

The Vaiseshika being in some sort supplementary to the Nyáya, the two are familiarly spoken of as one collective system under the name of Nyáya, and as the case is

[1] The authorities chiefly quoted from, in this and two subsequent chapters are 'Ward on the Hindoos and Dr Ballantyne's prize essay 'Christianity' contrasted with Hindú Philosophy

the various treatises and commentaries which Hindu Philosophy has produced. M Cousin (in his "Cours de l Histoire de la Philosophie) endeavours to trace among the Hindú Philosophers, the Sensualism the Idealism, the Scepticism the Fatalism, and the Mysticism of the ancient Grecian and modern European Schools

somewhat similar with the two other pairs, it is customary to speak of Hindu Philosophy as being divisible into the *Nyaya*, the *Sankhya*, and the *Vedanta* Schools These three systems, if we follow the commentators, differ more in appearance than in reality, and hence they are, each in its degree, viewed with a certain amount of favour by orthodox Hindus Their common bond of union is their implicit *acceptance of the Vedas—as among* Christians the Bible—which, however, they *explain differently* In this respect, and on this ground, they unite in opposing *Buddhism*, which denies the authority of the Vedas

These three systems differ from one another in the several points of view from which they regard the universe, —or things in general,—as standing in relation severally to *sensation*, *emotion*, and *intellection*

"The *Naiyayika*, founding on the fact that we have various *sensations*, enquires what, and how many, are the channels through which such varied knowledge flows in? Finding that there are five very different channels, he imagines five different externals adapted to these Hence, his theory of the five elements—the aggregate of what the Nyaya regards as the causes of affliction

"The *Sankhya*, struck with the fact that we have *emotions*—with an eye to the question *whence* our impressions come—enquires their quality Are they *pleasing*, *displeasing*, or *indifferent?* These three qualities constitute, for him, the external, and to their aggregate he gives the name of *Nature* (प्रकृति)

"With the Naiyayika he agrees in wishing that we were well rid of all three, holding that things pleasing,

and things indifferent, are not less incompatible with man's chief end than things positively displeasing

"Thus, while the *Nyaya* allows to the external a substantial existence, the *Sankhya* admits its existence only as an aggregate of qualities While both allow that it really (eternally and necessarily) exists

"The *Vedantin*, rising above the question as to what is pleasing, displeasing, or indifferent, asks simply what *is* and what is *not* The categories are here reduced to two —the Real and the Unreal The categories of the Nyáya and the Sankhya were merely scaffolding for reaching this pinnacle of Philosophy The implied foundation was in all respects the same, viz, the *Veda*"[1]

Thus the Nyáya is conveniently introductory to the Sánkhya, and the Sankhya to the Vedanta And it is in this order that in Hindu schools, where all three are taught, the learner usually takes them up The Nyaya is the *exoteric* doctrine, the Sankhya a step nearer what is held as truth, and the Vedanta the *esoteric* doctrine, or the naked truth

§ 2 *As to the Founder of the Nyaya School*

The Nyáya system was originally concocted by Gautama, of whose personal history, however, but very little is known From the Ramayana and the Puranas we learn that he was born at Himaláya, about the same time as Ráma, *i e*, at the commencement of the *Treta* Yuga (or second age of the world), that he married Ahalya, the

[1] Ballantyne s Essay

daughter of Brahmá, and afterwards cursed her on account of criminal intercourse with Indra, the king of the gods He is said to have lived as a very austere ascetic, first at Pryaga (now *Allahabad*), then in a forest at Mithilá (Muttra), and latterly (after the repudiation of his wife) in the Himalayan mountains His son, Śatananda was priest to Janaka King of Mithila, the father of Sita the wife of Rama *From the above statements we may see how* little reliance can be placed on the historical veracity of the Puránas These works assure us that Gautama, though he lived in the second or silver age, married a daughter of Brahmá, but they meet the anachronism by affirming that all the sages live through the four Yugas (the Satya Tretá, Dwapas, and Kali), into which the Hindus divide the whole course of the world's existence [1]

§ 3 *Of the Doctrines of the Nyaya School*

"The *Nyaya* offers the sensational aspect of Hindú Philosophy In saying this, it is not meant that the Nyáya confines itself to sensation, excluding emotion and intellection, nor that the other systems ignore the fact of sensation, but that the arrangement of this system has a more pointed regard to the fact of the five senses than the others have, and treats the external more frankly as a solid reality

"*The word Nyáya means 'propriety or fitness,'* and the system undertakes to declare the *proper method* of arriving at that knowledge of the truth, the fruit of which, it

[1] Ward on the Hindús

promises, is the chief end of man The name is also used, in a more limited application, to denominate the proper method of setting forth *argument* This has led to the practice of calling the Nyaya the '*Hindu Logic*,' a name which suggests a very inadequate conception of the scope of the system The Nyaya system was delivered by Gautama in a set of aphorisms, so very concise, that they must, from the first, have been accompanied by a commentary, oral or written The aphorisms of the several Hindu systems, in fact, appear designed, not so much to *communicate* the doctrine of the particular schools, as to *aid*, by the briefest possible suggestions, the memory of him to whom the doctrine shall have been *already* communicated To this end they are in general admirably adapted The sixty aphorisms, for example, which constitute the first of Gautama s Five Lectures present a methodical summary of the whole system, while the first aphorism again, of the sixty, presents a summary of these sixty The first aphorism is as follows —From knowledge of the truth in regard to evidence, the ascertainable, doubt, motive, example, dogma, confutation, ascertainment, disquisition, controversy, cavil, fallacy, perversion, futility, and occasion for rebuke,—there is the attainment of the *Summum Bonum*

"In the next aphorism, it is declared how knowledge operates mediately in producing this result 'Pain, birth, activity, fault, false notions,—since, on the successive departure of these in turn there is the departure of the antecedent one, there is Beatitude' That is to say, when *knowledge of the truth* is attained to, '*false notions*' depart,

on their departure, the '*fault*' of concerning one's self about any external object ceases, thereupon the enlightened sage ceases to '*act*,' then, there being no *actions* that call for either reward or punishment, there is no occasion, after his death, for his being *born again* to receive reward or punishment, then, not being born again, so as to be liable to pain, there is no room for '*pain*,' and the absence of pain is the Nyaya conception of the *Summum Bonum*"

As to the *instruments* adapted to the acquisition of a knowledge of the truth, Gautama teaches that "proofs' (प्रमाणानि, i e, instruments of right knowledge), "are the senses, the recognition of signs, the recognition of likenesses, and speech (or testimony)"

The *objects* in regard to which we have to obtain right knowledge, by *means of the appropriate instruments*, he enumerates as follows —"Soul, body, sense, sense object, knowledge, the mind, activity, fault, transmigration, fruit pain, and beatitude,—these are the objects regarding which we are to seek for right knowledge" Here it is to be carefully observed that the *soul* is spoken of as an entirely different entity from the *mind*[1] Dugald Stewart tells us that the mind can attend to only one thought at a time Gautama, recognising the same fact but speaking of the *known* invariably as the *soul*, accounts for the fact in question by assuming that there is an

[1] In the Hindû system the soul (आत्मन्) is the self and the mind (मनस्) is the organ or faculty which standing between the self and the deliverances of the senses—(as a minister between the monarch and the thousand simultaneous claims on his attention)—prevents the latter from crowding in confusedly by presenting one thing at a time

instrument, or internal organ, termed the *mind*, through which alone knowledge can reach the soul, and which, admitting only *one thought at a time*, the Naiyáyika inferred must be no larger than an *atom*

"Pleasure, pain, desire, aversion, volition, and knowledge," says Gautama, "are that whereby we recognise soul (*átman*)," and, again, "the sign" (whereby we infer the existence) "of the mind" (*manas*) "is the not arising of cognitions" (in the soul) "simultaneously" Thus the *soul* may be practically regarded as corresponding to the thinking principle, and the *mind* (manas) to the faculty of attending to one, and only one, thing at a time, it being further to be kept in remembrance that the Naiyáyika reckons the mind to be a *substance* and not a *faculty* [1]

"In the list of the objects regarding which right knowledge is to be obtained, the next, after *mind*, is *activity* (प्रवृत्ति) This is defined as 'that which originates the [utterance of the] voice, the [cognitions of the] understanding, and the [gestures of the] body' This activity, we have seen under Aph II, Gautama regards with an evil eye, as the cause of birth, which is the cause of pain, which it is the *summum bonum* to get permanently rid of

"He further holds that it is through our own *'fault'* (दोषा) that we are active, and he tells us that faults (or

[1] The "Substances' (द्रव्याणि *dravyáni*) according to the "*Tarka Sangraha*' are just nine, viz 'Earth (पृथिवी *prithivi*), "water, (अप् *ap*), "light (तेजस् *tejas*)", "air (वायु *váyu*), "ether (आकाश *ákása*), "time (काल *kala*), "place (दिश् *disg*), "soul (आत्मन *átman*), and "mind' (मनस् *manas*)

failings) have this characteristic, that they cause 'activity' These faults are classed under the heads of affection (राग), aversion (द्वेष), and stolidity or delusion (मोह), each of which he regards as a fault or defect, inasmuch as it leads to actions, the recompense of which, whether good or evil, must be received in some birth, or state of mundane existence, to the postponement of the great end of entire emancipation "

The immediate obstacle to "emancipation" (मोक्ष *moksha*, or अपवर्ग, *apavarga*), namely, "transmigration" (प्रेत्यभाव) *pretyabhava*, he next defines as "the arising again"[1] (पुनरुत्पत्ति) *punarutpatti* "Pain" (दुःख) *duhkha*, he defines as "*that which is characterised by uneasiness*," and absolute deliverance therefrom is (अपवर्ग) "emancipation" This *summum bonum* is to be obtained by an abnegation of all action, good or bad

§ 4 *Of the Vaiśeshika and its Author* [2]

The founder of this school was Kanáda, a sage who is supposed to have lived at about the same period with Gautama He is said to have resided, as a most austere ascetic on Mount *Nila*, sustaining himself merely by almost invisible particles of grain When his severe devotions had drawn down Vishnu from Heaven to ask him to solicit some special blessing, he informed the god (so says the

[1] The term "*Pretyabhava* ("transmigration) is derived from (प्रेत्य *pretya*) "having died and (भाव *bhava*) "the becoming (born into the world again)

[2] Chiefly from Ward

Padma Purana) that he had only one favour to ask, viz, that he might have eyes in his feet, that he might not stumble on the road, but that, even in his pilgrimages, with his eyes closed, he might continue to meditate on Vishnu According to the Rig-Veda, he was a tall man, with a grey beard, his hair tied round his head like a turban, and his whole body withered with age and religious austerities

Very little is known authentically about him personally, but the following is a brief summary of his doctrines —

§ 5 *Outline of the System*

Kanáda taught that the visible form of God was light, that when the desire of creation arose in the divine mind, he first gave existence to water, and then to innumerable worlds, floating on the waters like the Mundane egg, that in these primæval eggs water was contained, on which lay Vishnu, and from whose navel issued a lotus, in which Brahma was born, that Brahmá, receiving instructions from God, created the world, first from his mind, and then with the primary atoms, that spirit and animal life were separate substances

§ 6 *The Vaiseshika Sútras*

To him are attributed the *Vaiseshika-Sútras*, which contain about 550 aphorisms, or sentences These relate to seven subjects (*padarthas*), under the following distinct heads, viz —1 *Things*, 2 *Qualities*, 3 *Actions*; 4 *Genus*

5 *Species*, 6 The inseparable *Connection of Constituent Parts*, and 7 *Non-entity*

After a long discussion of the different subjects included in this arrangement, Kanada discourses on religion, riches happiness, and final liberation Having first explained the nature of religion, he then arranges the component parts of the universe, and, lastly, gives a discourse on the divine nature, which he divides into three heads (1) that God is essentially possessed of wisdom (which however, does not comprise the whole of his nature or character), (2) that He is the ever blessed and supremely happy, and (3) that in all His works and His will He is irresistible and omnipotent Emancipation from matter he held to be inseparably connected with complete deliverance from sorrow, and the enjoyment of final bliss

Several commentaries have been written, and are extant on the Sutras of Kanáda, of which the principal are a large one called the *Bhashya*, and a smaller one entitled the *Vaiśeshika Sutra pushkara*, but the only work now read in Bengal which has any relation to the Vaiseshika Philosophy is that of Visva Natha Siddhanta which merely treats of the logical terms of this system, and of the Nyáya school In the Nyaya Colleges of Bengal the students read that part of this work which relates to the Vaiseshika system, and then proceed to study the Nyáya system itself

§ 7 *Extracts from the Sutra Pushkara*

The following account of the system is taken from the *Sutra Pushkara* commentary —" On a certain occasion

(as those are connected with sacrifices, ablutions, gifts etc), when performed with a fixed and ardent mind, men are drawn to practise the duties of religion, and by a knowledge of the future evil consequences of certain actions (such as visiting forbidden places, committing injuries, eating forbidden fruit, etc), men are deterred from those actions

To things, qualities, and actions belong *existence* and *instability* Cause and effect are then discussed, and proofs adduced of the existence of God, and of spirit in man distinct from the corporeal frame An objector is adduced as *urging that the body is a collection of atoms* which contain a living principle, and that this living principle is not something separate from the body, but inherent in atoms, and therefore diffused through the whole body

To this Kanáda replies,—"By this argument you deny the existence of inanimate matter, for, if atoms be animate, and this be an atom-formed world, then all matter must be life, for this is a settled maxim, that the nature of the cause is always seen in the effect Why, then, do we not see matter possessed of life?" The objector says,—"The animating principle is there, but it remains in a concealed and latent state" Kanáda says,—"This proposition can never be established, since all mankind allow this distinction, that motion is an essential property of that which is animated, but in senseless matter motion is not found" The *opponent refuses to admit the testimony of the multitude*, that is, of "all mankind," who, he says, "are not capable of comprehending subtile essences" Kanáda replies,—"If you refuse assent to universal opinion, the

common proverb must be false that 'a hare has no horns, for it may have horns in a latent or concealed state" .

Kanada next attempts to prove, from the existence of anxiety arising from desire and aversion, the existence of a spirit separate from body or matter, since these emotions are excited by a perception of the good or evil arising from certain things, so that good is sought and evil is avoided. But this perception of the good and bad results of different actions, and the anxiety occasioned by this perception, to embrace that which produces good and avoid that which produces evil, are attributes of *spirit* And as we find these perceptions and this anxiety existing in our selves, we infer that they must exist in others, since they possess with us a common nature, and from thence we ascend up to a First Cause distinct from Matter

The mode of matter and Spirit becoming united is next discussed. "When an animal soul, through having the consequences of good and evil actions attached to it, is about to assume human birth, it is united to a single atom, and to this others are added, till a regular body is formed In cases where merit preponderates, an *excellent* body is constructed, and where demerit abounds an *inferior* body '

Atoms are globular, and they exist in a most subtile state Their union, retaining their independence, is very wonderful. Their extension, as the consequence of union is to be attributed to the effects of merit and demerit Their bulk arises from accessions of atoms One atom is invisible, and so are two, but when a third is added, the substance formed resembles a mote in the sun In this congregated and dependent state, atoms are not eternal

Atoms are uncreated, and are of four kinds, from which arise earth, water, light, and air. These remain *"distinct"*[1] till substances become visible. When the animal soul is to be united to a body, the atom to which it is to be united begins to be agitated,[2] till at length it becomes unfixed *and separated from its former union, and then unites itself* to the soul.

Objects too minute to be visible, are placed under the class of atoms and everything diffused is called *mahat* (महत्[3]) i.e., "great." Atoms and thought belong to the former, and the division of the points, time, space, and spirit are all denominated *mahat*. He who is possessed of the qualities belonging to *mahat* enjoys an affectionate relation to all things.

Some Hindú philosophers plead for the existence of innumerable minds in one individual. Others endeavour to establish the doctrine of five minds to agree with the senses. *Kanáda contends for one reasoning faculty in* each individual. The multitude of forms assumed by this one mind, says the sage, arises from its union with visible objects. Fire is one, but it assumes various colours from its connection with the varied properties of the combustibles which it consumes.

In the production of thought, the senses are the inferior

[1] विशेष (*Viśesha*). This opinion as to the *distinctness* of the different kinds of atoms gave rise to the name of the sect, *Vaiśeshika*.

[2] The agitation in this case is attributed to the divine *Viśeshaśakti*, (विशेषशक्ति) i.e., the *separate* (special distinct) *energy of God*, as opposed to common (or ordinarily exercised) energy.

[3] From मह् to increase.

helpers to spirit in the acquisition of knowledge, but mind is the chief helper It is a single power, but is possessed of five faculties corresponding with the senses, by which its capacities are multiplied, but the opinion that each sense has a distinct power, called mind, is a mistake When the mind retires to the tubular vessel called *medhya* (मेध्य) sleep ensues When it retires into a particular part of this vessel called *puritati* (पुरीतती) profound sleep follows

As to the *body*, Kanáda teaches (in opposition to various other theories which he combats) that it is composed of but *one* element, *earth*, and that water, air, light, and vacuum are mere adjuncts To confirm this idea, he adds that *scent* is evidently the prevailing and only abiding quality of bodies The other properties form, taste, sound and touch, are subject to decay, but scent never leaves either a living or a dead body Bodies are formed in the womb, in eggs, from seeds, and are raised by fermentation

Desire is exacted by the hope of pleasure, and aversion by the fear of misfortune They are ascribed to the influences of the actions of a former birth upon the present birth, for a child knows nothing of unchaste desires, he does not learn them of others, still, at a certain age, they rise in his mind From whence, then, can they come, but from the baneful influences of the actions of former births

Kanáda then decides a number of points respecting religious duties In the pursuit of secular concerns, a person is not to expect the benefits peculiar to a future state Nor in the duties connected with the invisible world are visible fruits to be sought Invisible benefits

[*purusha*], is merely *verbal*, because it is merely a *reflexion*, like the redness of a [pellucid] crystal [when a China rose is near it], but not a *reality*, with no false imputation like the redness of the China rose itself"[1]

Of *nature*, which thus, by conjunction, makes the soul *seem* to be in bondage when it is really *not*, he gives, in his sixty second aphorism, the following account —"Nature (प्रकृति *prakriti*) is the state of equipoise of goodness (सत्त्व *sattwa*), passion (रजस् *rajas*), and darkness (तमस् *tamas*), from nature [proceeds] intellect (महत् *mahat*), from intellect self-consciousness (अहङ्कार *ahankara*), from self consciousness the five subtile elements (तन्मात्र *tanmatra*), and both sets [external and internal] of organs (इन्द्रिय *indriya*), and *from the subtile elements the gross elements* (स्थूलभूत *sthula-bhuta*), [then, besides, there is] soul (पुरुष *purusha*), such is the class of twenty-five"

We may add further, that, in aphorism 105, we are told that "*experience* (भोग *bhoga*) [whether of pleasure or pain, liberation from both of which is desiderated], *ends with* [the discrimination of] *thought* [i e, soul as contra distinguished from nature]," that *a plurality of souls* is asserted (in opposition to the *Vedanta*) in another aphorism (150), viz, "From the diverse allotment of birth, etc, the plurality of souls [is to be inferred]," and, finally, that the *Sankhya* system explicitly repudiates the charge of *annihilation*, aphorism 47 declaring that, "In neither way

[1] [illegible] ground.

[whether as a means or as an end] is this [viz, annihilation,] the soul's aim"

II—The Yoga (or Pátanjali) System

§ 3 Of its Author

The sage *Patanjali* founded this school of philosophy Little is known of his personal history He is said to have been born in Ilávrita-Varsha, where his father (*Angira*) and mother (*Sati*) resided, and after his marriage with *Lolupá*, whom he found on the north of Mount *Suméru*, in the hollow of a *vata* (or Indian fig) tree, he is said to have lived as a mendicant devotee to a great age Being insulted on one occasion by the inhabitants of *Bhoga bhandara*, while engaged in his religious austerities, he is said to have reduced them to ashes by fire from his mouth

§ 4 Brief Summary of his Doctrines

He taught that the Divine Spirit and the soul of man are distinct that the former is free from passion, but not the latter that God is possessed of form [*akar*] and capable of being seen by the true *Yogi* (i e, practiser of the *Yoga* rites and duties) that He is placable, glorious, the creator, the preserver, and the regenerator of all things that the universe first arose from His will or command, and that He infused into the system a power of perpetual progression that the truth of things was discoverable by the senses, by experience, comparison, and revelation that some material things are unchanged and others changeable, and that the latter pass through six

changes, as birth, increase, etc that everything originates in the five elements, fire, water, etc that knowledge is of five sorts, certain, uncertain, etc. that there are five kinds of men, viz, those who are governed by their passions, the wrathful, the benevolent, the pious, and those who are freed from worldly attachments and, finally, that "emancipation" is to be obtained by the practise of *Yoga*, or perfect abstraction of mind.

Many of the doctrines of *Pythagoras* seem to bear a considerable resemblance with those of Patanjali

The *Sutras*, entitled the *Patanjala Darsana*, comprise 198 lines The sage *Veda Vyasa* wrote a comment on this work, on which *Vachaspati Mishra* has given an explanatory treatise A commentary on *Panini's Grammar*, and a medical work called *Raja Mriganka* are also attributed to Pátanjali

§ 5 *Fuller Account of the System*

Bhoja Deva, King of Dharu, wrote a comment on the original *Patanjala Darsana*, from a translation of which we make the following extracts —

The restraining of the mind, and confining it to internal meditations, is called *Yoga* When the mind is thus confined within, it becomes assimilated to the Being whom it seeks to know, but when the mind is secularised, this Being takes the form of secularity (विषय) In the first case, the mind is singly and irrevocably fixed on God, in the second, it is restless, injurious, and voluptuous. In the former state, there is no sorrow, in the latter, there are five kinds of sorrow, arising, severally, from the *labour*

of seeking proofs of the reality of things, from *error*, from the *pursuit of shadows*, from heavy *sleep*, and from *recollection*

The three evils, restlessness, injuriousness, and voluptuousness, may be prevented by fixing God in the mind and by destroying desire

This restraining and freeing the mind is called *Yoga*, of which there are two kinds *sampragnata* and *asampragnata*[1]

Sampragnata is meditation on an object till the ideas connected with it are imprinted on the mind and occupy all its powers The proper objects of meditation are two—*Matter* and *Spirit* (1) *Matter* assumes twenty-four forms (*or is divided into twenty-four parts*), *viz*, crude matter, the understanding, consciousness of personal identity, the qualities of the five primary elements, the eleven organs of sense, and the five primary elements In these, either as the attribute or subject, are included quality, action, and kind (*guna, karma, vishesha*) (2) *Spirit* is one (*purusha, i e, the masculine power*)

Sampragnata is of four kinds,—1 Meditation on the distinction between *sound* and *substance* until the *Yogi* arrives at the conviction of the *non distinction* between these two in reference to the Deity as a visible being 2 Meditation on the Supreme Being *in reference to form*, as well as to time and place, till the *Yogi* is able to fix his meditations, without regard to form, time, or place 3 Meditation on the Deity till the mind in which *sattica guna* prevails is filled with joy and till the powers of the understanding become abstracted, so that the distinction

[1] The first word intimates that the *Yogi* has obtained the knowledge of the Deity and the second that the *Yog* is lost in the divine manifestation

between matter and spirit is no longer recognised, and spirit alone is seen [1] 4 Meditation till the Yogi becomes so far delivered from pride, that it exists only as a shadow in his mind, and the divine principle receives the strongest manifestation This last state is called *kaivalya*, i e, *absorption in* (or though the person is not separated *from*) *matter*

At length the *Yogi* attains what is called *asampragnata*, in which, if he be perfect in his abstraction, the very shadow of separate existence will be destroyed, visible objects will be completely extinguished, and spirit alone become manifest

He who has attained the states called *videha* and *kaivalya*, after transmigration, finds himself in the same state of advancement towards abstraction as when he quitted his former body Those who die, without having attained to the state of *videha*, must entering a new body, labour after a prepared mind resolution remembrance, and discrimination which acquisitions (naturally succeeding and assisting one another) will be followed by the meditation called *Yoga* (योग) for which they have all been preparatory.

There are three kinds of *Yogas*, distinguished by the rapidity or slowness of their progress towards perfection which is affected by the actions of preceding and present births

Yoga and its blessedness are to be secured by the relinquishment of all hope of happiness [2] in secular things

[1] In this state the *Yogi* is said to be [illegible] (विदेह) (i.e., incorporeal) that is, he is emancipated from that pride of separate existence which is con[illegible] a sensible or *bodily* state [illegible]

[2] See H[illegible], book i, line 675, Johnson's edition, 181[illegible]

and by that meditation which identifies every religious formula every sacred utensil, and every offering with the object of worship This object is the Supreme Being, called *Iswara* (ईश्वर)[1] represented as being free from the fruit of works, i e, exempt from birth among any of the forms of matter, from increase or decrease of life, and from enjoyment or suffering as the consequence of actions To his will all creatures owe their preservation He is omnipotent, eternal the omniscient fountain of knowledge who presides over all events

This Being the Yogi must intensely and continuously meditate on, while repeating constantly his sacred name Thus he gradually loses his worldly attachment, the *sattwa guna* (or virtue of goodness) obtains a clearer manifestation in him, and he is brought to resemble God, and thus he obtains also deliverance from the effects of birth (viz, sickness, incapacity, proneness to error, fickleness etc), and final emancipation

In the next place the Yogi must (for the fixing of his mind) attend to *pranayama*, that is, to the gradual suppression of breathing, since the animal soul and the mind act in conjunction In this work he must first endeavour to fix the understanding by some act of the senses, *e g*, he must place his sight and thoughts on the tip of his nose, by which he will perceive smell, then bring his mind to the tip of his tongue when taste will be realised, and afterwards fix his thoughts on the root of his tongue, by which sound will be suggested After this, if the mind

[1] From ईश to rule

be full of the *sattwa guna*, and free from every degree of the *raja* and *tama gunas*, it will escape the waves of passion and become truly fixed. Freedom from secular desires will be followed by freedom from sorrow, and the mind will in consequence become fixed His mind will be fixed whose intercourse with secular objects is like that of a person in a deep sleep, who, without the active union of the senses partakes of perfect happiness He who meditates on God, placing his mind on the sun, moon, fire, or any other luminous body, or within his heart, or at the bottom of his throat, or in the centre of his skull, will, by afterwards ascending from these gross images of the Deity to the glorious original, secure fixedness of mind

The Yogi will, by these means, deliver himself from all error, or proneness to error, and be filled with the effects of the *sattwa guna* He thus becomes identified with the Deity that is, visible objects, the operations of the understanding, and personal identity, become absorbed in the Being contemplated, in the same manner as the crystal receives the image of whatever is reflected upon it

That he may not fall from the elevation he has attained, the Yogí still seeks God by meditation on his names, or on the import of these names, or on his existence, after which he loses all remembrance of the names of the Deity, and of their import, and God is realised in the mind as pure light, and to this succeeds a state of mind similar to self-annihilation

Still, however, he is not wholly delivered from subtle illusion, though his ideas have received the impress of the Deity, but, if he succeed in perfecting his abstraction,

(माया), and is discovered either in this or in a future birth Actions performed under the influence of illusion are followed by eight millions of births in connection with some caste, with an appointed period of life, and subjection to the fruit of actions From works of merit result superior caste, long life, and many enjoyments, from evil actions arise degraded caste and short and miserable life

To *secular* persons (विषयिन), these consequences of illusion do not produce sorrow as they do to the Yogi The former are likened to those members of the body which remain at ease, while the visual faculty, from some accident, suffers excruciating pain, the Yogi is the eye of the body

This *illusion*, from whence arise the effects of actions, is to be destroyed by discriminating wisdom in reference to the Divine *nature*, leading to the reception of *truth* (God), and deliverance from the sorrows of transmigration

The progress of creation is thus described first illusion then the elements, then the senses and lastly the understanding The origin of birth is the union (or vicinity) of spirit with the understanding, in which the former is the partaker, and the latter the thing enjoyed, or, in other words the one displays, and the other is the thing displayed

The union of spirit and matter, as the receiver and received, is without beginning The origin of this union is *illusion* The perfection of spirit is to be attributed to liberation from this union, and this is to be sought in the acquisition of discriminating wisdom Illusion being removed, all the effects resulting from the union of spirit

with illusion will necessarily cease This separation constitutes the liberation of the Yogi, who is hereafter known as the "everlastingly free"

Imperfect discrimination, however, which leaves the mind wavering in its choice between objects and spirits, will not accomplish the work of liberation Perfect discrimination is obtained by acquiring the *eight* parts of *Yoga*, which acquisition secures the removal of the darkness and ignorance arising from the *raja* and *tama gunas*, and the perfect subjection of the mind to the *sattwa guna* These eight parts are called *yama*, *niyama*, *asana*, *pranayama*, *pratyahara*, *dharana*, *dhyana*, and *samádhi* The first five serve the purpose of subduing the passions and of thus assisting the Yogi The last three are assistants to the Yogí, without any medium

In "*yama*" (restraint) are five divisions (1) Freedom from desire of injuring others, (2) truth, verbal and mental, (3) freedom from covetousness, or the appropriation of the property of another, by thought, word, or act, (4) subjection of the members for the extirpating of desire, and (5), the renunciation of all *pleasure* He who has fully accomplished all these duties, is said to have performed the *great vow* (महाव्रत)

Niyama also includes five divisions viz (1) Purity of body (by earth, water, etc, after certain functions), and purity of mind, through the exercise of friendly and benevolent affections, (2) cheerfulness in every condition, (3) religious austerities, (4) the repetition of incantations, and (5), the causing all the formularies of worship and all its benefits to terminate in God

Ásana consists in eighty four modes of sitting at *Yoga* To be complete, the posture (however at first and naturally painful) must have become quite easy to the Yogi, and unattended with agitation The mind must be raised to the wonders of the heavens, and not confined to the body, and thus the Yogi will at last cease to feel the inconveniences of heat and cold, hunger and thirst, etc

The accomplishment of the *asana* prepares for the *prá nayama*, or the suppression of the breath The Yogi must begin by restraining his breath for twenty six seconds and enlarge this period till he is perfect He should confine the exhalation of his breath, at the utmost, to twelve finger breadths from his nose

The *Pratyahara* is the withholding the mind from wandering, that the organs, turned from their accustomed objects, inwards, may become thoroughly subject to the *Yogi*

The fixing of the mind, so that it may not wander beyond the nose, nor descend inwardly beyond the level of the navel, is called *dharana*, in which the Yogi purifies his mind by benevolence, practises all the previous duties (*yama*, etc), and fixing his eyes on the tip of his nose, subdues all his members and all the powers of the elements over him

Dhyana (or meditation) implies that the practiser of it endeavours to fix his mind on the Deity, according to the forms of *dharana*, so as to secure a constant stream of thought towards him, and exclude all worldly tendencies

In *Samadhi* (the understanding), carried along by an uninterrupted current of thought towards the Deity, or

The system of philosophy set forth in the *Vedanta-Darsana* he is said to have derived from the discourses addressed by Krishna to Arjuna, recorded in the *Bhagavad Gita*, a part of the Bhishma chapter of the *Mahabharata*. The *Vedanta Sutras* consists of 595 verses, which are divided into four parts. In the first, the author maintains that the whole contents of the Veda refer to the Divine nature; in the second part, he confutes the opinions of other sects; the third part is a discourse on devotion; and in the fourth he enlarges on the doctrine of the divine nature.

§ 2 *Outline of the System*

Veda Vyása taught that the best idea we can form of *God* is that he is *light*, or glory. At the same time, he maintained that God is a spirit, without passions, separate from matter; that he is pure wisdom and happiness; one without a second, everlasting, incomprehensible, and unchangeable; and that, after describing all modes of existence he is that which is *none* of these.

The *Universe*, he taught, was formed of the five elements, viz, air, fire, water, earth, and æther (or vacuum); that the world, being destitute of life, was liable to dissolution; that God himself was the sole possessor of life, and that one divine spirit pervaded the whole animated creation.

When the desire to produce creatures arose in the divine mind, God united himself to what is called *Śakti* (शक्ति), or energy, in which reside three qualities conducing to divine wisdom, to activity, and to sensuality, viz., *Sattwa* (सत्त्व), *Rajas* (रजस्), and *Tamas* (तमस्), which

may be translated, *pure cognition, lively emotion*, and *inertness*, or "goodness," "passion," and "darkness". The first thing created was *vacuum* (शुन्यं), from which arose *wind* (वाति), from wind *fire* (अग्नि), from fire *water* (वारि), and from water *earth* (पृथिवी)

All these, at the first creation, were produced in an atomic form. Dividing each of them into four parts, the Creator caused the *first forms* of things to arise

Veda Vyása further taught that deliverance from matter, or return to God (re-absorption in the Divine Spirit[1]) was to be obtained in the following manner —First, the devotee must read through the Vedas He must suffer no desire of advantage to mix with his religious services, must renounce everything forbidden in the Sástras, must render himself pure by the performance of daily devotions, duties for the good of others, atonements, and divine contemplation, must acquaint himself with the unprofitableness of that which is fleeting and transitory, and the value of that which is unchangeable and eternal, must renounce all hope of present or future rewards, gain the complete mastery over all his sensual organs, and meditate on God in all the forms and media by which he is made known to his creatures By the power of these meditations and austerities, the soul will leave the body through the basilar suture, and ascend to the heaven of Agni (god of fire), from thence, in succession, to various other heavens till, having obtained, in the heaven of Varuna an aërial body, called *Átivahika*, the devotee will

[1] निर्गुणत्व, निर्वाण, or निवृत्ति

then ascend to the heaven of Brahmá, and after the expiration of one hundred years of Brahmá and this god's absorption into the divine spirit, the devotee, likewise, will obtain the same state of felicity

Such, Vyasa taught, was the method of obtaining *gradual emancipation* *Immediate emancipation* (मोचा) was to be secured only by divine wisdom, which wisdom could not exist in the mind without the entire extinguishment of all consciousness of outward things, by meditation on the one supreme spirit, Brahmá that when this had been attained to, the soul would then obtain emancipation even in a bodily state [1]

Thus, while the Nyaya allows to the external world a *substantial* existence, and the Sánkhya admits its existence, but only as an aggregate of *qualities*, the Vedantin, advancing beyond both, arrives at the limit of simplification by deciding that nothing really exists besides *one*, and and that this one real being is absolutely simple

This one simple being according to the Vedanta, is *knowledge* (ज्ञान *jnana*)—not the knowledge *of* anything for this would imply a contradiction to the dogma that nothing exists except knowledge simply Among *us* knowledge is regarded as the synthesis of subject and object, but, according to the Vedánta, there is *no object*, and hence the term *subject* is not strictly applicable under a theory which, *denying duality, does not admit the conditions of a relation*

Soul, the one reality, is accordingly spoken of in the Vedánta, not as a substance (द्रव्य *dravya*) as it is reckoned

[1] Ward

in the Nyaya, but as *the thing* (वस्तु *vastu*), or, literally, "that which abides"*

This sole-existence, *soul*, according to the Vedántin, is *God* To the objection that the soul does not spontaneously *recognise* itself as God, he replies that this is because it is "ignorant," *i e*, obstructed by *ignorance* (अज्ञान *ajnana*) Were it not for this *ajnana*, he argues, the soul would know itself to be God—there would be nothing *but* God—there would be *no world* It is this *ajnana*, then, that *makes* the world, and this being the case, it ought to have a name suggestive of the fact Shall it be called *Prakriti* (प्रकृति), or "energy," then, the name by which the Sankhyas speak of their unconscious maker of worlds? But then this *Prakriti* can be nothing else than the All Powerful, for we can admit the independent existence of God alone, so that the *ajnana*, under discussion, may be even more accurately denoted by the word *Sakti* (शक्ति), God's "power," by an exertion of which power alone the fact can be accounted for, that souls which are God *do not know* that they are so The term *Sakti* is therefore enrolled among the synonymes of *ajnana* But then comes the *mythologist*, who argues, if this world would not even *appear* to be real, but for *ignorance*, then this apparent reality is "*illusion*" (माया *Mayá*) This being admitted, Máya is made a goddess, and called the wife of Brahma, the Creator

The definition of "ignorance" in the Vedanta requires notice Ignorance, we are informed, is "a somewhat that is not to be called positively either real or unreal," [not a mere negation, but] in the shape of an entity, the opponent of

knowledge, consisting of the three fetters. According to the *Naiyayikas*, *ajnana* is merely the privation or non-existence (अभाव *abháva*) of *jnana*. To exclude such a meaning here, it is asserted to be "in the shape of an *entity*" (भावरूप *bhava rupa*). The description of it as something "not to be called positively either real or unreal," corresponds with Plato's ὄν καὶ μὴ ὄν, as distinguished from ὄντως ὄν. The distinction is that of the phenomenal and the real. *The universe being held to be the joint result of soul and ignorance* (आत्मा *and* अज्ञान), and the soul being the only substance, or "substratum of all," it follows that ignorance is equivalent to, and identical with, the sum total of *qualities*. These, as in the *Sankhya* system, are held to be *three*, so that ignorance is spoken of as "consisting of the three qualities" (त्रिगुणात्मक *trigunatmaka*), or, as it may also be rendered, consisting of the three cords [or fetters], the word for "quality" (गुण *guna*), meaning originally a 'fetter," and these two senses in Hindú philosophy, being closely related.

Let us see what can have led to this division of *quality* into three. The one reality—the universal substratum—being veiled by the garb of the Phenomenal world certain marked distinctions of character among the phenomena present themselves. We have phenomena of pure cognition, of lively emotion and, finally, of inertness. To one or other of these three heads, every phenomenon may, with a little ingenuity, be referred. The three heads are named respectively, in Sanskrit *sattwa rajas*, and *tamas* (सत्त्व, रजस्, तमस्). According to the commentators, the first of the qualities, whilst endlessly subdivisible into

calmness, complacency, patience, rejoicings, etc, consists summarily of *happiness* The second, on the other hand, consists summarily of *pain* To these categories belong almost all the sensations and thoughts of thinking beings, scarcely any feeling, viewed strictly, being one of sheer *indifference* This *indifference*, the third of the qualities, is exemplified in its highest potency in such things as stocks and stones, where the soul, the substratum of these, as of all else, is altogether "immersed in matter," or obfuscated by the quality of *darkness*, as the word *tamas* literally signifies In its lower potencies, this third of the qualities exemplifies itself in sloth, drowsiness, etc

These three qualities separately or commingled, more or less obscure the soul, which is held to be simple *knowledge (jnana)*, and as the aggregate of them is the opposite of soul, or, in other words, *not* soul, therefore the aggregate, as we have seen, takes the name of *a-jnána*, i e *not knowledge*, or ignorance The soul is often spoken of as a *light* Now, suppose a lamp to be enclosed in a lamp shade, the glass may be either so pure that the light passes through scarcely diminished, or it may be stained, so that the light is tinged, or partly dimmed, or the lamp shade may be of opaque materials so that the light within is altogether obstructed These three cases may perhaps illustrate the supposed operation of the three qualities, as well as account for the names by which they are spoken of as "purity," "foulness," and "darkness" (*sattwa rajas*, and *tamas*)

"Ignorance' (*ajnana*), according to the *Vedanta*, has two *powers* that by which it *envelopes* the soul, giving

rise to the conceit of personality or conscious individuality, and that by which it *projects* the phantasmagoria of a world which the individual regards as external to himself Soul thus invested is what the universe consists of

The supposed root of all evil—the belief that aught exists besides the "one"—is to be got rid of, we are told, by a right understanding of the great sentence, "That art thou' (तत्त्व), i e, 'Thou—whosoever thou art—art the one" When this dictum has been rightly understood and accepted the accepter of it, changing the 'thou" to the first person, reflects thus—'*I* am the one' (तदहं) This is so far well, but he must finally get rid of the habit of making even *himself* an *object* of thought There must be *no* object What was previously the *subject* must now remain alone—an entity, a thought, a joy, but these three being one only—the "existent joy-thought"[1]

§ 3 *Concluding Remarks on the System*

The treatises written in exposition and defence of the Vedanta System are very numerous the original work of Veda Vyasa of course being the principal authority, upon which most other works are merely commentaries The *Vedanta Sara* (or essence of the Vedanta) contains, perhaps, the best summary of the system from the introduction to which we give the following extract — 'Veda Vyása obtained by religious austerities, the discourse which Krishna held with Arjuna, and from this discourse composed the Vedánta for the following reasons, viz, to humble Kákutstha, a king of the Solar race, who was

[1] Ballantyne

intoxicated with an idea of his own wisdom, to point out that the knowledge of Brahmá is the only certain way of obtaining liberation (मोचि *mokshi*), instead of the severe mortification of former *yugas* (ages) which mankind at present are incapable of performing, and to destroy, among men, attachment to works of merit, since, so long as the desire of reward remaineth, men can never be delivered from liability to future birth

"As the primary object of a person in planting a tree is the fruit, and the secondary one is sitting under its shade, so, the chief fruit of devotion is a fixed mind on Brahma, the inferior fruit, a temporary enjoyment of happiness with the Gods He who has obtained emancipation does not desire this inferior fruit

"Those things which perfect the knowledge of Brahma are—(1) Discriminating wisdom, which distinguishes between what is changeable and what is unchangeable; (2) a distaste for all worldly pleasure, and even for the happiness enjoyed by the Gods, (3) an unruffled mind, the subjugation of the passions, unrepenting generosity, contempt of the world, the absence of whatever obstructs the knowledge of Brahma, and unwavering faith in the Veda, (4) the desire of emancipation Brahma, the everlasting, the ever living is one He is the first cause But the world, which is his work, is finite, inanimate, and divisible Devotedness to Brahma secures real and permanent happiness

"*Sankara Acharya* wrote a comment on the Vedánta, and a disciple of Adwaita Nanda Paramhansa, a *Sunyasi*, composed from this comment the Vedânta Sara"

The chief upholders of the Vedánta System used to be the two classes of Hindu ascetics called the *Dandis* and the *Sanyasis*, but of late years the principles of the system have been very widely adopted and advocated by educated natives (especially the *alumni* of Government Colleges) at Calcutta and the other principal towns of British India. The late talented Rámmohan-Ráy was one of its ablest modern supporters. The doctrines of the school have been fully discussed and confuted by the Rev. Dr. Duff, in a series of lectures on Vedántism, delivered some years ago at Calcutta, by the Rev. Dr. Wilson, of Bombay, and others.

§ 5 Outline of the System

From the three last named works chiefly we gather the following abridgment of the system of Jaimini He taught that God is to be worshipped only through the incantations of the Vedas that the Vedas were uncreated, and contained in themselves the proofs of their own divinity, the very words of which were unchangeable His reasonings on the nature of material things were similar to those of Gautama, insisting that truth is capable of the clearest demonstration, without the possibility of mistake Creation, preservation, and destruction, he represented as regulated by the merit and demerit of works, while he rejected the doctrine of the total destruction of the universe He maintained that the images of the Gods were not real representations of these beings, but only given to assist the mind of the worshipper, that the mere forms of worship had neither merit nor demerit in them, and that the promises of the Śastra to persons who presented so many offerings, so many prayers, etc, were only given as allurements to duty

He directed the person, who sought final emancipation, to cherish a firm belief in the Vedas, as well as persuasion of the benefits of religion, and the desire of being engaged in the service of the Gods, and then, by entering upon the duties of religion and by degrees ascending through the states of a student, a secular, and a hermit, he would be sure to obtain final absorption in Brahma

Of the three divisions of the Veda, the first, called the *Karma Kanda*, or "practical part," relates to religious

the evidence of divine authorship, and comes forth as the command of a monarch It is incumbent on men to receive also, as divine, those works (of the sages) which are found to agree with the Veda, to contain clear definitions of duty, and to be free from contradictions

What is religion? That which secures happiness And it is the duty of man to attend to the duties of religion, not only on this account, but in obedience to the commands of God The divine law is called *Vidhi* (विधि)

Should any one say, then I have nothing to do with other kinds of instruction, since this alone is divine To this it is replied, that forms of praise, motives to duty, and religious observances, are auxiliaries to the divine law, and have, therefore, a relative sanctity and obligation

There are five modes of ascertaining the commands of God, viz (1) The subject to be discussed is brought forward, (2) questions respecting it are stated, (3) objections are started, (4) replies to these objections are given, and (5), the question is decided He who acts in religion according to the decision thus come to, does well, and so does he who rejects what will not bear this examination, but he who follows rules which have been hereby condemned, labours in vain

Those actions from which future happiness will arise are called religious, or good, because productive of happiness, and those which tend to future misery are called evil, on account of their evil fruits Hence, according to Jaimini, actions of themselves have in them neither good nor evil Their nature can only be inferred from the declarations of the Veda respecting them, or from future

consequences.' The Hindus appear to have no just idea of *moral evil*

Of all the works on the Civil and Canon Law, that of *Manu* is to be held in the greatest reverence, for Manu composed his work after a personal study of the Veda. Other sages have composed theirs from mere comments

From the evidence of things which God has afforded, especially the evidence of the senses, mistakes cannot arise either respecting secular or religious affairs When there may exist error in this evidence, it will diminish, but cannot destroy the nature of things If there be an imperfection in seed, the production may be imperfect, but its nature will not be changed The seat of error and inattention is to be found in this reasoning faculty, and not in the senses, error arising from the confused union of present ideas (*anubhava*) with recollection

Some affirm that ideas are received into the understanding separately, and never two at the same instant This is incorrect, for it must be admitted, that while one idea is retained, there is an opening left in the understanding for the admission of another Thus, in arithmetical calculations, "one added to one makes two"

The Veda has, in some parts, forbidden all injury to sentient beings, and in others has prescribed the offering of bloody sacrifices Jaimini explains this apparent contradiction by observing that some commands are general, and others particular that the former must give way to the latter, as a second knot always loosens, in a degree, the first So, when it is said that Saraswati is altogether white, it is to be understood, not literally, but generally,

for the hair and eyebrows of the goddess are not white Therefore, in cases where general commands are given, they must be observed with those limitations which are found in the *Sastra*

The promises of reward contained in the *Sastra* upon a minute attention to the different parts of duty, have been given rather as an incitement to its performance than with the intention of entire fulfilment He who has begun a ceremony, but has, by circumstances, been unable to finish it, shall yet not be unrewarded.

The benefits resulting from the due performance of civil and social duties are confined to this life Those connected with the performance of religious duties are to be enjoyed in a future state, while some meritorious actions or virtues, reap their reward both in the present and the future life

Works give birth to invisible consequences—either propitious or otherwise—according to their nature, and, besides works there is no other sovereign or judge These consequences ever accompanying the individual, as the shadow the body, appear in the next birth, in accordance with the time and manner in which those actions were performed in the preceding birth. "Works rule, and men by them are led or driven, as the ox with a hook in its nose"

The progress of all actions whether they originate in the commands of the Sastras, or in the customs of a country, are as follows —First the act is considered and resolved on in the mind, then it is pursued by means of words, and, lastly, it is accomplished by executing the

different constituent parts of the action Hence it follows that religion and irreligion refer to thoughts, words, and actions Some actions, however, are purely those of the mind, or of the voice, or of the body The virtue or vice of all actions depend on the state of the heart

The doctrine that, at a certain period, the whole universe will be destroyed at once, is incorrect The world had no beginning, and will have no end As long as there are works, there must be birth, as well as a world like the present, to form a theatre on which they may be performed, and their consequences either enjoyed or endured

One of the sages of the Mimansa school thus expresses himself —"God is simple sound To assist the pious in their forms of meditation (or incantations[1]) He is represented as light, but the power of liberation lies in the sound 'God—God'[2] When the repeater is perfect, the incantation, or name repeated, appears to him in the form of simple light or glory

"The objects of worship which are within the cognisance of the senses, are to be received, for without *faith* religious actions are destitute of fruit Therefore, let no one treat an incantation as a mere form of alphabetic signs, nor an image as composed of the inanimate material, lest he should be guilty of a serious crime"

3—Other Systems of Hindú Philosophy

Though the Hindú Philosophy is commonly said to be comprised in the six Darśanas already described yet it is proper to add that there have existed in India several

[1] Mantras [2] Brahm

other sects, such as the *Satwata*, the regular *Pauraniks*, the *Bauddhas*, the *Jains*, etc

§ 6 *The Satwata Sect*

Previously to the time of Rámánujá-Chárya, the Sátwata[1] sect had sunk into oblivion, but since that period, a body of persons, distinguished by this title, has always been found in different parts of India Latterly they have been most numerous in the Karnata country They study the works of the reviver of the sect, Rámánúja, and a comment by Tata Charya, along with a few other treatises

This creed is, in substance as follows —God is possessed of form The terms government, effort, desire, etc, are wholly inapplicable to a being destitute of form Those who have spoken of God as pure spirit, meant only that he was not clothed with a body derived from primary elements The mind regulates, through actions, the future destiny, but mind is an appendage to body, and not a part of abstract spirit From the divine form proceed rays of glory, so that God appears as a body of light The Deity is perfect joy Creation arose from His will, and the desire to create from that energetic joy which is essential to the Divine nature As soon as the mundane system was formed, God entered it, and began to display all the operations seen in the visible universe

In obtaining liberation, devotion is more efficacious than wisdom or ceremonies A future state of bliss is connected with a residence near the Deity in the unchangeable abode of the Divine Being

[1] Or Shátwata, according to Ward.

This sect rejects the idea of absorption, pleading that it is far more pleasant to drink the sweet and cooling draught than to be lost in the ocean, and that the highest happiness of which we are capable is to be near the Deity, partaking of His overflowing blessedness

§ 7 *The Pauraniks*

Although the *Puranas* appear to have led the people to the popular mythology, rather than to philosophic enquiries, they still abound with speculations from which many systems of philosophy might be formed One system was taught by Loma Harshana, who attracted around him many disciples and formed a distinct sect under the name of Pauránics, though, in Bengal, at present, those are called so who have merely read one or more of the Puránas

The doctrines which Loma Harshana appears to have taught, comprised, among others, the following —Narayana, the supreme cause, possesses a visible form For the purposes of creation, etc he assumed the names of Brahmá Vishṅu, and Siva, under each of which names some one of the three qualities prevails For the good of mankind, Narayana has been frequently incarnate, either as a divine teacher or as a leader or guide, or as a hero In the different forms of the Gods, to meet the immediate and private wants of mankind, as to remove diseases, etc, he assumes various shapes The worship of God is to be performed by bodily services, such as bowing to his image, doing menial service in a temple, etc, by words, i e, by

reading, singing, repeating his name, etc , and by the mind, as in meditating on the various forms he assumes

§ 8 *The Bauddhas, or Buddhists*

Among these there were six sects of philosophy, some of which agreed in doctrine generally with the orthodox sects, but all of them deny an *intelligent separate first cause* The founder of Buddhism was Buddha Sakya Muni, called also Gautama[1] Śakya sinha, as to the period of whose existence historical data are exceedingly contradictory The Chinese records fix his death at about 1000 B C, while those of Ceylon place it in 543 B C The political triumph of Buddhism in India dates from the æra of Aśoka, about the middle of the third century B C It was definitively introduced into China in A D 61, and into Ceylon probably during the third century B C The chronology of Buddhism is discussed at great length by Max Muller in his "Ancient Sanskrit Literature" Buddhists were the great opponents of the Bráhmans Buddha himself was a Kshatriya but of princely origin He was not the first of his caste who sternly opposed the ambitions of the Bráhmans Visvámitra, among others, who was also of the royal caste, had several centuries before struggled, with some success, against the exclusiveness of the priests The Brahmans, however, were ultimately victorious, and succeeded in driving Buddhism almost entirely out of India, which found a successful footing in Burmah, Ceylon, and China

[1] He must not be confounded with Gautama, the founder of the Nyáya School

§ 9 *The Jains*

Though these, like the Buddhists, may be regarded as rather a religious than a purely philosophical sect, yet as, in all the schools and systems, religion and philosophy are inseparably united, perhaps this may be the most befitting place to notice their peculiar tenets

The founder of this system was Rishabha deva, a Hindu, who is said to have been incarnate thirteen times, each of which *avatars* is distinguished by the epithet Jina[1] This term is also applied to the twenty four *Tirthankaras*, or saints, who are supposed to flourish in an *Avasarpini*, or Jaina age, the last of whom was Mahávira

The leading tenets of the Jains, and those which chiefly distinguish them from the rest of the Hindus, are—first, the denial of the divine origin and infallible authority of the Vedas, secondly, the reverence of certain holy mortals, who acquired by practises of self denial and mortification a station superior to that of the gods, and thirdly, extreme and even ludicrous tenderness for animal life

The disregard of the authority of the Vedas is common to the Jains and the Bauddhas, and involves a neglect of the rites which they prescribe, in fact, it is in a great degree from those rites that an inference unfavourable to the sanctity of the Vedas is drawn, and, not to speak of the sacrifices of animals which the Vedas occasionally enjoin, the *Homa*, or burnt offering, which forms a part of every ceremonial in those works, is an abomination, as

[1] जिन from जि ' to conquer, i e he who has overcome the ' eight great crimes

insects crawling among the fuel, bred in the *ghi*, or falling into the flame, may be destroyed by every oblation. As far, however, as the doctrines they teach are conformable to the Jain tenets, the Vedas are admitted as of divine authority

The Jains are divided into religious and lay orders, Yatis and Śravakas. Having no priests of their own, Bráhmans officiate in their temples. The Jains are divided into Digambaras and Swetámbaras, the former sky-clad, i e naked, the latter white-robed. In the present day, however, the Digambaras in general are only entirely divested of covering at meals.

The literature of the Jains is very extensive, including Puránas of their own, writers on astronomy, astrology, medicine, mathematical sciences, etc

The followers of this sect were formerly very popular in Hindustan, and are still very numerous, especially in the Doáb, about Mainpuri, and also in Guzerat The provinces of Mewár and Marwar are the cradle of the Jain system

The only other philosophical or religious sect we shall mention here is that of

§ 10 *The Khándanas*

The founder of this sect was *Śri Harsha*,[1] who in a work called the *Khandana* taught a system different from all the Darśanas, from which circumstance he received the title of the *Khandana kara*, or the destroyer

[1] He was the author of a poem called the Naishada.

PART III.

POETICAL AND MISCELLANEOUS LITERATURE

CHAPTER I

ON THE EPIC POETRY OF THE HINDUS

§ 1 *Introductory Remarks*

That Epic poetry, traditional as well as improvised, on the spur of the moment, existed during the Vedic age, though it was lost afterwards, is a fact clearly established by passages and references in the Brahmanas and other works of the Sútra age In the collection of the Vedic hymns, there are some which may be called epic, and may be compared with the short hymns ascribed to Homer In the Bráhmanas passages occur, in prose and verse, celebrating the actions of old kings, and on certain public occasions, such as at the Horse Sacrifice (as we learn from the Sankhyana Sútras, as quoted by Max Muller), the priest, on each of the ten days which it occupied, had to recite a story for the instruction and entertainment of the people, doubtless mostly or all in *metre*, and of a decidedly *epical* character Many compositions of this kind, therefore, must have existed in Vedic times, though they are

now lost; and songs in celebration of great heroes were, doubtless, current in India quite as early as the Homeric poems in Greece, and perhaps earlier.

The two great Epic poems of the Hindús are the *Ramáyana* and the *Mahá-bharata* To fix the exact period at which either of them was composed is now impossible, though, from internal evidence, they must both have been the productions of a *post-vedic* age.

§ 2. *The Rámáyana*

was, no doubt, the more ancient of the two Indian Epics. Neither it nor the Mahá-bhárata, nor any of the productions of antecedent ages, was committed to writing till many centuries after their original composition In the fourth chapter of the first book of the Rámáyana, we meet with special reference to the minstrels and reciters, by whom, like the Greek *ῥαψῳδοί*, the ancient Hindu poems, previous to the invention of writing in India, were preserved and transmitted from age to age.[1]

[1] Max Muller, who discusses at some length (in his work on Ancient

before

The word Ramáyana (राम+आयन) means the adventures of Rama, who was one of the incarnations of *Vishnu*, the Preserver, and is still a favourite deity in most parts of India, more especially in the districts of Oude and Bahár, where Krishna has not supplanted him There were three Rámas in Hindu mythology, viz, Parasu-Ráma, Ráma-Chandra, and Bala-Ráma, all avatars (or incarnations) of Vishnu The last is the Indian Hercules, and as the elder brother of Krishna, appears frequently in the Mahábhárata Parasu-Ráma, as the son of the sage Jamadagni, is the type of Bráhmanism, arrayed in opposition to the Kshatriyas, or military caste He is introduced once into the Ramáyana, but only to exhibit his inferiority to the real hero of the work, viz, Ráma-Chandra, who, as the son of Dasaratha, a prince of the solar dynasty, typifies the conquering Kshatriyas, advancing towards the south, and subjugating the barbarous aborigines, who are represented by Rávana and his followers

There are many poems bearing the name of Ramayana —all relating to the same hero—but by far the most complete and famous is the lengthy epic, the authorship of which is attributed to *Valmiki*

It narrates the banishment of Ráma, under the surname of Chandra (the moon), a prince belonging to the dynasty of the kings of Ayodhyá, his wanderings through the southern peninsula, the seizure of his wife, Sita, by the giant ruler of Ceylon (Rávana), the miraculous conquest of this island by Ráma, aided by Sugriva, king of the monkeys (or foresters—the word *bandar* meaning both), or *Rakshasas* as they are also called, and by Vibhishana, the

brother of Ravana, the slaying of the ravishing demon by Rama, and recovering of Sita, and the restoration of Chandra to the empire of his ancestors at Ayodhya

No mention is made of Rama in the Veda, but he may be regarded as the first real Kshatriya hero of the *post vedic* age, and looking to the great simplicity of the style of the Ramayana, the absence of any reliable allusion to Buddhism as an established fact, and to the practices known to have prevailed in India as early as the fourth century before Christ, as well as from other considerations, "we cannot," says Monier Williams (Essay on Indian Epic Poetry), "be far wrong in asserting that a great portion, if not the whole, of the Ramayana, as we now have it, must have been current in India as early as the fifth century before Christ"

Valmiki's work consists of 24,000 ślokas (or distichs), divided into seven books, which are again subdivided into chapters It may be divided into three principal parts or periods, corresponding to the three chief epochs in the life of Rama. (I) The account of his youthful days, his education and residence at the court of his father Daśaratha, king of Ayodhya, his happy marriage to Sita, and his inauguration as heir apparent or Crown Prince (II.) The circumstances that led to his banishment, the description of his exile and residence in the forests of Central India (III) His war with the giants or demons of the south for the recovery of his wife Sita, who had been carried off by their chief Ravana, his conquest and destruction of Ravana, and his restoration to the throne of his father

In the first two sections of the poem, there is little of extravagant fiction, but in the third, the poet mars the beauty of the descriptions by the wildest exaggeration and hyperbole

The poem seems to be founded on historical fact, and the traditions of the south of India uniformly ascribe its civilization, the subjugation, or dispersion of its forest tribes of barbarians, and the settlement of civilised Hindus, to the conquest of Lanká (Ceylon) by Ráma

A part of the Rámáyana was published, with a translation, by Messrs Carey and Marshman, some forty years ago, and a Latin translation of the first book has been more recently published by Professor Schlegel The entire last book, in which Ráma receives adoration as a God, and is identified with the supreme, is, doubtless, a modern appendage

§ 3 *The Maha-bharatā*

This huge epic, which is in all probability later in date than the Rámayana, and consists of about 220,000 long lines, is rather a cyclopædia of Hindu mythology, legendary history, and philosophy, than a poem with a single subject It is divided into eighteen books, nearly every one of which would form a large volume, and the whole is a vast thesaurus of national legends, said to have been collected and arranged by *Vyasa* (the supposed compiler of the Vedas and Puranas), a name derived from a Sanskrit verb, meaning "to fit together," or ' arrange "

The following is an outline of the leading story, though this occupies little more than a fifth of the whole work,

numerous episodes and digressions on all varieties of subjects being interspersed throughout the poem —

According to the legendary history of India, two dynasties were originally dominant in the north—called *Solar* and *Lunar*, under whom numerous petty princes held authority, and to whom they acknowledged fealty The most celebrated of the Solar line, which commenced in *Ikshwaku*, and reigned in Oude, was the Rama of the Ramáyana. Under this dynasty the Brahmanical system gained ascendancy more rapidly and completely than under the Lunar kings in the more northern districts, where fresh arrivals of martial tribes preserved an independent spirit among the population already settled in those parts

The most famous of the Lunar race, who reigned in Hastinapur, or ancient Delhi, was *Bharata*, whose au thority is said to have extended over a great part of India, and from whom India is to this day called by the natives Bharat varsha (the country or domain of Bharata). This Bharata was an ancestor of *Kuru*, the twenty third in descent from whom was the Brahman *Krishna Dwaipayana Vyasa* (the supposed author of the Mahabharata), who had two sons, *Dhritarashtra* and *Pandu* The former, though blind, consented to assume the government when resigned by his younger brother Pandu, and undertook to educate, with his own hundred sons, the five reputed sons of his brother These five sons were,—1st, Yudhishthira (*i.e.*, "firm in battle"), 2nd, Bhima (*i.e.*, "terrible"), 3rd, Arjuna (*i.e.*, "upright"), 4th, Nakula (*i.e.*, "a mun goose"), 5th, Sahadeva (*i.e.*, "a twining plant")

The three first were born from Pándu's wife, Prithá, or Kunti, but were really her children by three gods, viz., Dharma,[1] Váyu,[2] and Indra[3] respectively The two last were children of his wife Mádri, by the Aswini Kumáras, or "twin sons" i e, of the Sun As, however, Pandu had acknowledged these princes as his sons the objection to their birth was overruled by his example Pándu (i e, "the pale") was probably a leper, and so incapable of succession

The characters of the five Pándavas are drawn with much artistic delicacy, and maintained consistently throughout the poem The eldest, Yudhishthira, is a pattern of justice, integrity, and chivalrous honour and firmness Bhima is a type of brute courage and strength of gigantic stature, impetuous and irascible, he is capable, however, of warm unselfish love, and shows devoted affection for his mother and brothers Arjuna, who is the chief hero of the poem, is represented as a man of undaunted courage, and, at the same time, generous, modest, and tender-hearted, of super-human strength withal, and matchless in arms and athletic exercises Nakula and Sahadeva are amiable, noble minded, and spirited All five are as unlike as possible to the hundred sons of Dhritaráshtra, commonly called the Kuru princes, or Kauravas who are represented as mean, spiteful, dishonourable, and vicious The cousins, though so uncongenial in character, were educated together at Hastinapur by a Bráhman named Drona, who found in the Pándu princes apt

[1] The God of Justice the Hindú Pluto [2] God of the Wind (Æolus) [3] God of the Firmament (Jupiter tonans)

scholars Their education finished, a grand tournament is held, at which the cousins display their skill in archery, the management of chariots horses, etc Arjuna especially distinguishes himself by prodigies of strength and skill, but suddenly a stranger enters the lists named Karna, who, after performing the same feats, challenges Arjuna to single combat But each champion is obliged to tell his name and pedigree, and Karna's parentage being doubtful (he was really the illegitimate son of Pritha, by Surya (the sun) and, therefore, half brother of Arjuna), he is obliged to retire ignominiously from the arena Thus publicly humiliated, Karna joins the party of their enemies, the Kurus, to whom he renders important service Enraged at the result of this contest, the Kurus endeavour to destroy the Pandavas by setting fire to their house, but they, warned of their intention, escape by an underground passage to the woods Soon after, in the disguise of mendicant Bráhmans, they repair to the *Swayamvara* (the public choice of a husband), by Draupadi daughter of Drupada king of Panchala Arjuna, by the exhibition of his gymnastic skill, wins the favour of the lovely princess who becomes his bride Strengthened by Drupada's alliance, the Pandu princes throw off their disguise, and the king, Dhritarashtra, is induced to settle all differences by dividing his kingdom between them and his own sons the Kurus Yudhishthira, however, afterwards stakes and loses his whole territory at dice His brothers then pass twelve years in the woods, in disguise, after which the war is again renewed. Krishna, King of Dwaraka, in Guzerat (an incarnation of Vishnu), joins the Pándavas,

as charioteer to Arjuna The rival armies meet near Delhi The battle which lasts for eighteen days terminates in favour of the Pandavas who recover their possession and the elder brother is elevated to the throne Duryodhana and all the Kurus being slain in the conflict

Thus the undivided kingdom of Hastinápur became the possession of the sons of Pandu, but they were so grieved by the dreadful slaughter which their ambition had occa sioned that they resigned their power Their famous ally Krishna—who previous to his founding the city of Dwaraka had been expelled from Mathura (Muttra) the seat of his family—was accidentally killed in a thicket and his sons driven from their paternal possessions sought refuge beyond the Indus

Such is a very brief outline of the leading story of the Maha bharata but the episodes which occupy more than three fourths of the whole poem deserve a passing notice

§ 4 *The Bhagavad Gita*

This is a divine song in the form of a discourse be tween the Avátar Krishna and his pupil Arjuna held in the midst of an undecided battle It gives a full and most curious exposition of the half mythological half philosophical pantheism of the Brahmans and a general view of the whole mystic theology of the Hindus Schlegel calls this episode the most beautiful and perhaps the only truly philosophical poem in the whole range of litera ture known to us There is something striking and magnificent in the introduction of this solemn discussion

on the nature of the Godhead and the destiny of man in the midst of the fury and tumult of civil war in which it occurs It consists of eighteen lectures on so many different subjects Numerous translations have been made of it into various languages

§ 5 *The Nalopakhyanam*

This episode forms part of the third book of the great Epic It is of entirely a different cast from the last, and is said to partake more of the manner of our own Spenser than of the philosophic tone of the Gita

The gist of the story is briefly as follows —

Yudhishthira, the eldest of the Pándus, is in exile in the wilderness, where he and his four brothers are doomed to pass twelve years, according to an engagement he had entered into with his opponent Duryodhana, with whom he had lost in dice The sage, Vrihadasva, bears him company, and to amuse and console him, relates the history of King Nala, who, like himself, had lost his empire and wealth by playing at dice, but in the end became fortunate and happy *Nala*, king of Nishada, possessed all the noble qualities and acquirements that could distinguish an Indian monarch. Bhima, king of Vidarbha (Berar) had an only daughter, the most beautiful and accomplished of her sex—the gentle *Damyanti*. Nala and Damyanti became mutually enamoured from the mere fame of each others virtues The *Swayamvara* of the princess is about to take place Nala repairs as a suitor to Vidarbha, but Indra and three other gods

become incarnate for the same purpose, and, meeting Nala in the way, they beg him to be the bearer of their message of love. He remonstrates but at last consents. He delivers it, but Damyantí declares that, even in the presence of the gods, she shall select the noble Nala. The assembly meets and all the royal suitors are in array, but Damyantí discovers, to her dismay, five Nalas, each of the deities having assumed the form, features, and dress of the king of Nishada. She utters a supplicatory prayer to the gods to reveal to her the true object of her choice. They are moved with compassion, and stand confessed, their spiritual bodies being distinguished from that of the human hero by their casting no shadow, nor touching the ground, and otherwise. Damyantí throws the wreath of flowers around the neck of the real Nala in token of her choice. The assembly breaks up amid the applause of the gods, and the lamentations of the disappointed suitors. The nuptials are celebrated, and Nala and his bride are blessed *with two lovely children*.

Nala, the model of virtue, and piety, and learning at length performs the Áswameda, or sacrifice of a horse, the height of Indian devotion. In the course of time, however, Nala is induced by an evil spirit to play at dice with his brother, *Pushkara*, and loses his kingdom, his wealth, his very clothes. One stake only remains—Damyantí herself. This Pushkara proposes, but Nala refuses. The ill fated pair are driven together into the wilderness all but naked. Nala persuades his wife to leave him, and return to her father's court, but she will not forsake him. The frantic man, however, resolves to abandon her while asleep

He does so Each passes through a series of strange and stormy adventures, ending in Nala becoming master of the horse to the King of Ayodhya (Oude), and Damyanti returning to her father's house After some time, Damyanti, in order to discover the retreat of Nala, proclaims her intention to hold another *Swayamvara*, and to form a second marriage, though forbidden by the laws of Manu Rituparna, the King of Oude, resolves to become a suitor, and sets forth with his charioteer—the disguised Nala As they enter the city of Bhima, Damyanti recognises the sound of her husband's trampling steeds—his driving could not be mistaken by her ear She employs every artifice to discover her lord, she suspects the charioteer, she procures some of his food, and recognises the flavour of her husband's cookery, she sends her children to him Nala can conceal himself no longer, but the jealous thought that his wife was about to take a second husband, rankles in his heart, and he rebukes her with sternness Damyanti solemnly denies any such design, declaring that she had only employed the artifice to win back her lord Nala re assumes his proper form and character—wins back his wife and all that he had lost to his unprincipled brother, and, re ascending his ancestral throne, recommences a reign of piety, justice, and felicity

§ 6 *The Harivanśa* (i.e., *family of Vishnu*), *etc*

This forms a sort of appendix to the Mahá bharata, consisting of 25,000 verses It recounts the adventures of Krishna, and subsequent fate of his family, but commences

with an account of the creation of the world, and of the patriarchal and regal dynasties[1] The principal other episodes are—

4 *"The Deluge"*[2]—an Indian tradition of the deluge of Noah —This has been translated by Bopp and Milman

5 *"The Rape of Draupadi,"* and the combat of her five husbands to revenge it

6 *"The Death of Sisupala,"* and an account of Krishna's war with him

7 *"The Brahman's Lament"* over the orgies of the cannibal giant Baka The Baka badha (as it is called in the original), or Bráhmanavitapa, has been translated, in verse, by Dean Milman

[illegible]

is in the Satapatha Bráhmana, attached to the Vajasaneyi Sanhita of the Yajur veda

CHAPTER II.

ON THE PURANAS AND DRAMATIC WORKS

§ 1 *The Puranas Generally Described*[1]

The different works known by the name of Puranas are evidently derived from the same religious system as the Rámayana and Mahábhárata, or from the mytho-heroic stage of Hindu belief They present, however, peculiarities which designate their belonging to a later period, and to an important modification in the progress of opinion. They repeat the theoretical cosmogony of the two great poems, they expand and systematise the chronological computations, and they give a more definite and connected representation of the mythological fictions and historical traditions But, besides these, and other particulars, they offer characteristic peculiarities in the paramount importance they assign to individual deities, in the variety and purport of the rites and observances addressed to them, and in the invention of new legends illustrative of the power and graciousness of those divinities, and of the efficacy of implicit devotion to them Śiva and Vishnu, under one or other form, are almost the sole

[1] Abridged from Professor Wilson's Preface to Translation of the Vishṇu Puráṇa.

objects that claim the homage of the Hindús in the Puránas departing from the domestic and elemental ritual of the Vedas, and exhibiting a sectarial favour and exclusiveness not traceable in the Rámayana, and only to a qualified extent in the Mahabharata They are no longer authorities for Hindu belief as a whole, but were evidently compiled for the purposes of promoting the special worship of Vishnu and Śiva

It is probable, however, that there may have been an earlier class of Puranas, of which those we now have are but the partial and adulterated representatives The name itself, *Purana* ("old") indicates the object of the compilation to be the preservation of *ancient traditions*, a purpose, in the present condition of the Puránas, but very imperfectly fulfilled "I cannot discover in them" says Col Vans Kennedy, "any other object than that of religious instruction The descriptions of the earth and planetary systems, and the lists of royal races which occur in them, are evidently extraneous"

§ 2 *The Cosmogony and Theogony of the Puranas*

These may both, probably, be traced to the Vedas The scheme of primary or elemental creation they borrow from the Sankhya philosophy, which is, probably, one of the oldest forms of speculation on man and nature amongst Hindus

The Pantheism (or, viewed in one light, the Polytheism) of the Puranas is one of their invariable characteristics, although the particular divinity—who is all things, from

whom all things proceed, and to whom all things return—be diversified according to their individual sectarial bias They seem to have derived the notion from the Vedas, but in them the one universal Being is of a higher order than a personification of attributes and elements, and—however imperfectly conceived or unworthily described—is *God* In the Puranas, the one only Supreme Being is supposed to be manifest in the person of Siva or Vishnu, either in the way of illusion (माया), or in sport, and one or other of these divinities is, therefore, the cause of all that is—is himself all that exists

§ 3 *As to Date*

The Puranas are evidently works of different ages, and have been compiled under different circumstances It is highly probable that, of the present popular forms of the Hindu religion, none assumed their actual state earlier than the time of Sankara Acharya, the great *Śaiva* reformer, who flourished, in all likelihood, in the eighth or ninth century Of the *Vaishnava* teachers, Rámanuja dates in the 12th century, Madhvacharya in the 13th, and Vallabha in the 16th, and the Puranas seem to have accompanied or followed their innovations, being evidently intended to advocate the doctrines they taught

§ 4 *Their Style*

The invariable form of the Puranas is that of dialogue, in which some person relates their contents in reply to the

enquiries of another The immediate narrator is commonly, though not constantly, Lomá harshana, a disciple of the famous Krishna Dwaipayana Vyása, the son of Parásara, who is said to have taught the Vedas and Puránas to various disciples, but who appears to have been the head of a college or school, under whom various learned men gave to the sacred literature of the Hindus the form in which it now presents itself, *Vyasa* being a generic term meaning "an arranger or compiler"

Loma harshana was a *Suta*, *i e* a bard or panegyrist, who was created according to the Vishnu Purana, to celebrate the exploits of princes, and hence perhaps, the appropriation, in a great measure, of the Puranas to the genealogies of regal dynasties and descriptions of the universe

§ 5 *The Puranas enumerated*

The Puranas are uniformly stated to be eighteen in number Their names are as follows —(1) The *Brahma* Purána, (2) the *Padma*, (3) the *Vaishnava*, (4) the *Saiva*, (5) the *Bhagavata*, (6) the *Narada*, (7) the *Márkandeya*, (8) the *A'gneya*, (9) the *Bhavishya*, (10) the *Brahma vaivartta*, (11) the *Lainga*, (12) the *Varaha*, (13) the *Skanda*, (14) the *Vamana*, (15) the *Kaurma*, (16) the *Matsya*, (17) the *Garuda*, (18) the *Brahmanda*

This list is according to the *Bhagavata* In other authorities there are a few variations in the titles, but not in the number

It is said that there are also eighteen *Upa puranas* or minor Puránas, but the names of these are specified in

the least receivable authorities, and the greater number of the works are not procurable

§ 6 *Classified and Described*

The Purânas are, in the *Padma*, divided into *three classes*, according to the qualities which characterise or prevail in them, viz, the *Satwika*, the *Tamasa*, and the *Rajasa* from the predominence, respectively, of the qualities of *satwa* (goodness or purity), *tamas* (gloom or ignorance), or *rajas* (passion), which distinguishes each Those in which the *mahatmya* (greatness) of Hari, or Vishnu, prevails, are *Satwika*, those in which the legends of Agni, or Śiva, predominates, are *Tamasa*, and those which dwell most on the stories of Bráhma, are *Rajasa* These last are special favourites with the *saktas*, or worshippers of *sakti*, or the female principle It is in the Purânas included in the Rájasa class that such legends occur as the Durgá Mahátmya (an episode of the Markandeya), on which the worship of Durgá, or Kali, is especially founded The Brahma vaivartta (another of the same class) devotes a great portion of its contents to the celebration of Radha the mistress of Krishna, and other female divinities Indeed, the principal subject of the Rájasa class seems to be the worship of Krishna, and the account of his amours, and as the sojourner in Vrindavan, under the title of *Gopala*, and *Bal Gopala*, the companion of the cowherds and milkmaids the lover of Radhá, or as the juvenile master of the universe, *Jagannatha*

The aggregate number of Slokas in the Puranas is stated to be 400,000 or 1,600,000 lines

§ 7 *Of the Skanda and Padma Purânas*

The longest of the Puranas seems to have been the *Skanda*, which is said to have contained 81,000 stanzas, but in a collected form it is no longer in existence Only fragments of it are met with in the shape of Sanhitás, Kándas, and Mahátmyas The most celebrated of these portions is the *Kasi Kanda*, which gives a minute description of the temples of Śiva in or near Benáres (Kaśi), mixed with directions for worshipping Maheshwara (Śiva) The greater part, at least, of this Kánda was most probably written before the first attack on Benares by Mahmud of Ghazni The story of *Agastya* records, in a legendary style, the propagation of Hinduism in the south of India

The *Padma Purana*, which is the next longest, contains 55,000 stanzas, and gives an account of the period when the world was a golden lotus *(padma)*, Bráhma assuming that form at creation

§ 8 *Of the Vishnu Purana*

But the best known of all is the *Vishnu.Purana*, on account of the translation of it, with a long preface and numerous notes, by Professor H H Wilson, who gives, in his preface, a full analysis of all the other Puranas, so far as their contents are ascertainable It contains 23 000 stanzas In this work, Parasara, beginning with the events of the *Varaha Kalpa*, expounds all duties especially in connection with the worship of Vishnu (as Krishna)

The fourth book, which contains the genealogies of the royal family, commencing with the Solar and Lunar dynasties, until a comparatively modern period, may be regarded as a valuable epitome of Hindú history

Another of the Puránas deserves special notice here, as one of great celebrity in India, and as exercising a more direct and powerful influence on the opinions and feelings of the people than perhaps any other of the Puranas, viz —

§ 9 *The Śri Bhágavata*

This is placed fifth in all the lists, except in that of the Padma Purána, which ranks it as the 18th, as being the extracted substance of all the rest It is so named from being dedicated to the glorification of Bhagavat or Vishnu.

It consists of 18,000 verses The Bhágavata was communicated to the Rishis at Naimisháranya by the Súta (or bard) Lomá-harshana, but he only repeats what was related to him by *Suka*, the son of Vyása, to Parikshit, the king of Hastinápura, grandson of Arjuna Having incurred the imprecation of a hermit, by which he was sentenced to die of the bite of a venomous serpent at the expiration of seven days, the king, in preparation for this event, repairs to the banks of the Ganges, whither also come the gods and sages, to witness his death Among the latter is Súka; and it is in reply to Parikshit's question, what a man should do who is about to die, that he narrates the Bhágavata, as he had heard it from Vyása, for nothing secures final happiness so certainly as to die whilst the thoughts are wholly engrossed by Vishnu.

The narrative opens with a cosmogony, which, though in most respects similar to that of the other Puránas, is more largely mixed up with allegory and mysticism, and derives its tone more from the Vedanta than the Sánkhya philosophy

The fourth Skándh contains the *Manwantara of Swayambhura*, and describes the multiplication of the patriarchal families The tenth book is the characteristic part of this Purana, and the portion on which its popularity is founded It is appropriated to the history of Krishna more in detail than in the *Vishnu Purana* It has been translated into nearly all the languages of India. The *Prem Sagar* is the Hindi version of it

Colebrooke thinks the Bhagavata to be the work of the grammarian *Vopadeva, six hundred years ago* *Its authenticity* is doubtful It would be tedious and superfluous to dwell longer on the Puranas, by giving even the briefest analysis of the contents and characteristics of the remaining works *so called* We proceed, therefore, *to* notice the

§ 10 *Dramatic and other Poetical Compositions,*

to which reference has not already been made

The classical poetry of ancient India is divided into three periods The *first* is that of the Vedas, the second that of the great Epics, the third that of the Drama A fourth is mentioned, but as it is of later date (since the birth of Christ), it is not considered as belonging to the classic age The difference of style alone between the

Vedas and the great Epic poems already noticed, is so great as to prove that centuries must have elapsed between their respective composition. The language of the former is visibly softened and polished in the Epic, nearly as much as that of the Iliad in the hands of the Grecian dramatists. The bards of India have given to poetry nearly every form which it has assumed in the western world, and in each and all they have excelled. Its heroic poets have been likened to Homer; Vyása is not unworthy of comparison with Milton—his Nala and Damayanti with the "Faerie Queen" of Spenser. In the Drama Kalidasa has been designated the Indian Shakespeare. Under the present head, therefore, we shall commence with some account of that great poet and his works.

is his *Sakuntala*, or "the Fatal Ring," a drama, in seven acts, the plot of which is taken from an episode of the Mahabhárata

§ 12. *The Sakuntala*

It was the publication of a translation of this play, by Sir William Jones, full seventy years ago, which Max Muller thinks "may fairly be considered as the starting point of Sanskrit philology" "The first appearance of this beautiful specimen of dramatic art," he continues, "created, at the time, a sensation throughout Europe, and the most rapturous praise was bestowed upon it by men of high authority in matters of taste." It has since been translated into French, with elaborate notes, by M Chézy, and, more recently, a beautiful edition of a new, partly poetical, translation has been published (in English) by Professor Monier Williams Dr Gilchrist also (in 1827) edited a translation of it into "elegant Hindoostanee," which had been made long before his time

The Hindu drama possesses one striking peculiarity which should alone secure it general favour "It is impossible," says Professor Wilson, "that the dramatic compositions of India should have been borrowed from any other people, either of ancient or modern times, besides which, they present characteristic features in their conduct and construction which plainly evince their original design and national development"

In the Sakuntala, as in most other Hindu dramas, the common people are represented as speaking the *Prakrit*, or vulgarised Sanskrit, while the language of the higher

and more educated classes is the classical Sanskrit of the present type

§ 13 *The Raghu Vansa*

is another poem by Kalidasa, in nineteen cantos, and is considered one of the most admirable compositions in the Sanskrit language It contains a history of the ancestors of Ráma, commencing with Dilipi, the father of Raghu, one of the kings of Ayodhya (Oude)—who was the grandfather of Rama chandra—and carrying down the history of his descendants to Agnivira, giving a genealogical table of twenty nine princes in all Nearly one-half of the work relates to the history of Raghu, and as much to that of Rama and other intermediate princes of the line

§ 14 *The Megha Duta, or "Cloud Messenger,"*

is, next to the Sakuntala, perhaps the most celebrated of the poems of Kálidása Editions of this work were published at Calcutta in 1813, and in London in 1815, by Professor H H Wilson, with a translation in English verse, and notes and illustrations, and again reprinted with a vocabulary, etc, by Professor Johnson, of Haileybury, in 1843 It consists of only 116 strophes or stanzas

§ 15 *The Nalodaya*

is a poem in four cantos, comprising 220 slokas, or couplets on the adventures of Nala and Damayanti. One edition of this is accompanied by the comments of six learned pandits, and designated the Subodhini This work has been

carefully edited by the late Rev Dr Yates, of Calcutta (1844)—accompanied by a metrical English translation, an essay on alliteration, a grammatical analysis, and an account of other similar works In this singular poem rhyme and alliteration are combined in the terminations of the verses for the three or four last syllables of each hemistich within the stanza are the same in sound, though different in sense It is a series of puns on a pathetic subject It is supposed to have been written as a counterfeit of a short poem (of 22 stanzas) similarly constructed, but with less repetition of each rhyme, and entitled, from the words of the challenge with which it concludes, *Ghata karpara* ("an elephant's skull")

§ 16 *The Vikramorvasi*

is a drama by the same elegant hand, doubtless, that wrote Sakuntalá, tradition as well as internal evidences attesting the identity of authorship "In each we see the same exquisite polish of style, the same light touch in painting scenery and character, and yet the dramas are 'like in difference,' and each has the separate personality, as well as the mutual likeness, which characterises the twin off spring of the same creating mind "[1] An edition of the text was printed at Hertford (1849), under the auspices of Professor M Williams, and an English translation, in 1851, by Professor E B Cowell The text has also been edited in Germany by Professors Lenz and Boehtlingk,

and Professor Wilson has given a translation, in elegant verse, in his "Specimens of the Theatre of the Hindús"

§ 17 *Miscellaneous*

The other works attributed to Kálidasa are (1) The *Ritu-Sanhara* (or "assemblage of the seasons"), a descriptive poem, which was the first book ever printed in Sanskrit Wilson gives sixteen verses of it in his edition of the Megha-Dúta (2) The *Śrusha-Bodha*, a poem on Sanskrit prosody, founded on Pingala's aphorisms, or rules of prosody, especially applicable to Prákrit poetry (3) The *Kumara-Sambhava*, or Birth of Kártikeya, the God of War, a long poem, originally in twenty-two books, but of which only fragments are now extant Three or four other works have been attributed to him, but their authenticity is doubtful, viz, the Śringára-Tilaka, and Prasnottara-Mala (two *lyric* poems), etc

§ 18. *The other Epic Poets*

are Bháravi, Śri-Harsha, and Mágha, who, with Kálidása, have been dignified by the titles of *Maha Kavya*, or the great poets Bháravi is the author of the *Kiratarjuniya*, which contains an account of the wars carried on by Arjuna against savage nations Śri-Harsha's principal work is the *Naishadha-Charita*, or the Adventures of Nala, Raja of Nishadha, *in twenty two cantos, which the Hindús rank* as one of the six great poems regarded as the masterpieces of their profuse literature

Mágha's epic poem, entitled Śiśupala Badha (or the death of Śiśupala) is a work of much merit An edition *of it was published at Calcutta (1815), in royal 8vo*

Soma-Deva, another epic poet, is the author of the *Vrihat-katha*, which Sir William Jones compares with the poems of Ariosto and of a poem on the death of *Nanda* and the accession of *Chandragupta* to the throne

§ 19 *Fables and Ethical works (Nitikatha)*

The most celebrated work of this class is the *Pancha-Tantra*, so called from its being divided into five *Tantras*, or sections, but also known by the name of *Panchopakhyanam*, or five (collections of) stories It is the parent stock of the Hitopadesa, Pilpay's Fables, and other similar collections Its authorship is attributed to Vishnu-Sarmá, who is said to have extracted the essence of all the most celebrated works of this class "Whoever reads this work," it is said, "acquires the whole *Niti Śastra*, and and will never be overthrown by Indra himself"

The oldest collection of fables and tales that is known, is that which goes under the name of *Bidpai*, or *Pilpay*, and there is no book, except the Bible, which has been translated into so many languages, though its origin is involved in mystery The Arabic and Persian versions of this work are known by the name of the *Kalila wa Dimna* The Sanskrit version is the celebrated *Hitopadesa*, or "Friendly Instructor," which is divided into four books, entitled respectively, the *Mitra-Labha* (or Acquisition of Friends), the *Mitra-Bheda* (or Separation of Friends), *Sandhi* (Peace), and *Vigraha* (War) This work is too well known by mere tyros in Sanskrit lore to require a further description here

APPENDIX I

BRIEF OUTLINE OF HINDU MYTHOLOGY

As intimately connected with the literature of the Hindus and tending greatly to its elucidation, the editor has deemed it desirable to subjoin a short account of their religious systems For the following concise outline thereof he has been indebted chiefly to a valuable and interesting volume, entitled "India and the Hindoos,' by the Rev F de W Ward formerly missionary at Madras along with the larger work already referred to, by the Rev W Ward, of Serampore

The Vedas and Sastras, which claim to communicate all that need be known regarding the character of the Supreme, with the modes of performing acceptable worship and of securing the divine blessing, teach the existence of one universal spirit, the fount and origin of all other beings animate or inanimate, material or immaterial To this supreme divinity is given the incommunicable name of Brahma a noun, in the neuter gender, as indicating the negative mode of his existence and to be distinguished from Brahmá, the distinctive title of the first of the Hindu Triad Of this great self existent, independent, and eternal One, we are told in the Sastras that he resides in perpetual silence, takes no interest in the affairs of the universe, finding his happiness in undisturbed repose They add, that though all spirit and without form, he is devoid of qualities (निर्गुण) without will (निरीह) without *consciousness of his* own existence, immersed in an abyss of unrelieved darkness and gloom He is the ONE, say they, not *generically*, as possessed of a divine nature, not *hypostatically*, as simple and uncompounded,

not *numerically*, as the only actual deity,—but the sole entity, whether created or uncreated "His oneness is so absolute, that it not only excludes the possibility of any other God, co ordinate or subordinate, but excludes the possibility of aught else, human or angelic, material or immaterial" He is thus, as one well says, "an *infinite negative*, an *infinite nothing*"

This is the supreme deity of the Hindus, mysterious, unapproachable, indescribable,—in fact unintelligible

The Hindús are not Atheists in the sense of a chance creation *of all beings and things Their system, generally, is rather, in* its original state, refined and sublimated *Pantheism*, all visible things being regarded as but manifestations of his (Brahma's) essence With a verbal change, we may adopt the poet's couplet as descriptive of the Hindu faith,—

> "All are but parts of one mysterious whole,
> Whose body nature is, and Brahm the soul

The authors of the Hindu system, like the Greek philosophers, found a difficulty in conceiving how pure spirit could exert any energy, and especially an energy sufficient to create a world When, therefore, the supreme Brahma willed to create the world, he drew forth from himself three hypostases, to which were given the names of Brahmá, Vishnu, and Siva These constitute the celebrated Hindú Triad, of whom the sacred books declare that "They were originally united in one essence, and from one essence were derived, and that the great One, became distinctly known as three Gods, being *one person and three gods*"

Of each of these divine personages, we shall give a short description

1 *Brahma*

This deity is usually represented as a man with four faces, riding on a swan, and holding in one of his four hands a portion of the Vedas, in the second a pot of water, while the third is raised upward to indicate protection, and the fourth declined downward, as bestowing a gift He is variously styled the

"self existent" (स्वयम्भु)[1]—though falsely, since he sprung from Brahma—the "great father" (पितामह) the "Lord of creatures," (सृष्टिकर्त्ता) and, more appropriately, the "Creator" (स्रष्टृ or स्रष्टा) He is reputed to have had originally four heads, having lost one, for a reason upon which his biographers are divided in opinion That given in the Skanda Purana is as follows — "The Linga (or sacred symbol) of Siva fell, by the curse of a Rishi, from heaven, and increased in such height that it filled heaven and hell In order to see it, Brahma, Vishnu and the other gods, assembled, and in the midst of their wonder they called out 'Who can reach its extremity? Vishnu descended to hell, and Brahma went upwards, but neither search proved successful Brahma, under the influence of shame, hired the cow, *Kama*,[1] and the tree, *ketaka*,[2] as false witnesses, and asserted three times that he had seen the end The gods, knowing the falsehood of his declaration, deprived him, by their curse, of all worship, and Siva cut off one of his heads" Be the cause what it may, there is but one temple to his honour erected in the land, and he receives less direct reverence than almost any of the celestials

2 *Vishnu*

This second of the Trimurtti,[3] or Triad, appears as a blue man wearing yellow garments, and riding on a skate (शाङ्कु)[4] and holding in his four hands a war club, a conch shell, a weapon called a *chakra* (or discus) and a water lily He has numerous other names,[5] as Narayana, Viswambhara Kesava, Govinda, Madhava, etc , and is worshipped as the Pervader, or the personification of the preserving principle

[1] Kama-dhenu *i e* the cow which yields everything desired

[2] The Pandanus odoratissimus

[3] त्रिमूर्त्ति lit three forms

[4] Or more generally on a *Garuda* (गरुड) or *garura* an animal half bird and half man.

[5] The Sastras say 1 000

The Puránas mention ten *Avatárs* (descents or incarnations) of this God, nine of which have already taken place, viz, (1) As a fish (the *Matsya* avatára), (2) as a tortoise, or turtle (*Kachhapa*), (3) as a boar (*Varaha*), (4) as a man monster (*Nara Singha*), (5) as a dwarf (*Vamana*), (6) as a giant (*Parasu rama*), (7) as *Ráma* (the hero of the Ramáyana), (8) as *Krishna*, (9) as *Buddha* The tenth, which is still expected, will be (according to the Sastras) as a *white horse*, called the *Kalki avatara* The first six are said to have taken place during the *Satya Yuga*, *i e*, the first or golden age of the world s history, and of these there are no images made for worship The following three occurred during the Treta and Dwapara Yugas, and the tenth is assigned to the present and last age, the Kali Yuga

Each incarnation was effected for the accomplishment of some special purpose of more or less importance, and distinguished by the performanee of wonderful exploits Thus, in the first, Vishnu took the form of a fish (some say of one kind and some another) in order to bring up the Vedas from the bottom of the ocean, for the instruction of Brahmá on his entering on the work of creation In the Kachhapa, he assumed the form of a tortoise, in order to take upon his back the newly created earth, and secure its stability. The Hindus still believe that the earth is supported on the back of this tortoise or turtle The Varaha happened at one of the periodical destructions of the world, when the earth sunk into the waters Vishnu, the preserver, appearing in the form of a boar, then descended into the waters, and, with his tusks, drew up the earth The fourth and fifth avatars took place for the destruction of certain giants and tyrants The sixth (Paraśu[1] Rama), for the overthrow and extinction of the Kshatriyas, who had become very corrupt and tyrannical As Ráma chandra, in the seventh, he conquered and killed the giant Rávana, the king of Ceylon, and as Balarama, in the eighth, he destroyed Pralamba and other giants The

[1] *Paraśu* is the name of an instrument of war

ninth had for its object also the destruction of certain giants For this purpose, in the form of Buddha, Vishnu produced among mankind, by his preaching, etc, a disposition to universal scepticism, that, having no longer any faith in the gods, the giants might cease to apply to them for those powers by which they had become such dreadful scourges to mankind In this appearance, the object of Vishnu was accomplished by art without the necessity of war, but the dreadful alternative adopted affords a proof of how wretchedly the world would be governed if everything depended on the wisdom of man

Some idea of the moral character attributed to Vishnu may be gathered from the following incident recorded in the Sâstras — When the sea was churned to recover the ambrosia (Mount Mandra being the charming stick, a five headed snake, Vasuka, the rope, and the demons called Asuras, the workmen), Akabai and Lakshmi, two maiden sisters, arose at the same time Vishnu, perceiving Lakshmi to be the more beautiful, wished to marry her, but not being able to accomplish the object until the elder was disposed of, he deceived the Rishi Uddakala as to Akabai's beauty and excellences, which induced him to marry her, while Vishnu espoused the woman of his choice

The followers of this god, in particular, form one of the three fold divisions of Hindu society, viz, the Vaishnavas, the Saivas, and the Sâktas

3 *Siva*

is the reputed *destroyer* of mankind, as Vishnu is the preserver He is commonly represented as a silver-coloured man, with five heads and eight hands in six of which are severally, a skull, a deer, fire, an axe, a rosary, and an elephant rod, while the seventh is open, in the attitude of blessing, and the last in that of protecting He has a third eye in his forehead with perpendicular corners, ear rings of snakes, and a collar of skulls At the end of each series of the four Yugas, Siva submerges and destroys the earth, and then remodels it His name being more properly the new modeller or reproducer One form in which

this deity is worshipped is the *linga* (or *lingam*), answering to the *phallı* of the Greeks It is exposed to view all the country over, and especially worshipped by the women

Siva has an immense number of devotees, some of whom consider him superior to Brahma himself One of his consorts is the sanguinary Kálí, another (for he was a polygamist) was the more pacific Durga, of each of whom we shall give a short account

4 *Kálí*

is the Moloch of India Her appearance indicates her character She is represented as standing with one foot upon the chest of her husband, Siva, whom she has thrown down in a fit of anger, her tongue, dyed with blood, is protruding from her mouth, she is adorned with skulls, and the hands of her slain enemies are suspended from her girdle The blood of a tiger delights her for ten years, of a human being for one thousand years If any of her worshippers draw the blood from his own person, and offer it her, she will be in raptures of joy, but if he cut out a piece of his own flesh for a burnt offering, her delight is beyond bounds But, though thus sanguinary and malevolent, Kalí is one of the favourite deities of the Hindus The Swinging Festival, and other observances equally atrocious, are in her honour, being designed to avert her wrath, or secure her blessing She is the special friend of thieves and murderers, who invoke her blessing before entering upon their deeds of violence, fraud, or death

5 *Durga*

combines the characteristics of Minerva, Pallas, and Juno Her original name was Parvati, but having, by a display of extraordinary valour, defeated a giant named Durga, she was thenceforth dignified with the name of her conquered foe This monster is by some supposed to be a personification of vice, and Durga of virtue, while the struggle typified the action and reaction of good and evil in the world The festival in honour

of this goddess (the Durga Puja), observed in the month of September, has no superior for magnificence of entertainment and imposing appearance in the country At the celebration of one festival, a wealthy Hindu has been known to give 80,000lbs of sweetmeats, 80,000lbs of sugar, 1,000 suits of cloth garments, 1,000 suits of silk, and 1,000 offerings of rice, plantains, and other fruits In the single city of Calcutta, it is supposed that half a million pounds sterling are annually expended on the Durgá festival alone

6 *Indra*

He is called the king of Heaven, and his reign is said to continue one hundred years of the gods, after which another individual from among the gods, the giants, or men, by his own merit, raises himself to this eminence. The sacrifice of a horse (*asvamedha*) one hundred times will raise a person, it is said, to the rank of Indra He is represented as a white man, sitting on an elephant, with a thunderbolt in his right hand, and a bow in his left He has 1,000 eyes

The Puranas and other Sastras contain many stories regarding Indra, who is represented as particularly jealous lest any person should, by sacred austerities or sacrifices, out do him in religious merit, and thus obtain his kingdom To prevent these devotees from succeeding in their object, he generally sends a captivating female to draw away their minds, and thus luring them from their religious austerities, induce them to return to a life of sensual gratification He was once guilty of stealing a horse consecrated by king Sagara, who was about to perform for the hundredth time the sacrifice of that animal But that which entails the greatest infamy on the character of this god is his seducing the wife of his religious guide (*guru*) Gautama This he effected (like Jupiter in the seduction of Alcmena) by assuming the appearance of her absent husband Ahalya, the guru's wife, discovered her celestial seducer, but, through wantonness, and he being king of the gods, consented to his importunities Gautama, however, met him as he was leaving the hermitage,

and discovering the crime he had committed, pronounced upon him a curse by which the god instantly became a eunuch

Amarávatí, the capital (or heaven) of Indra, was made by Visvakarma, the architect of the gods, a son of Brahma It is described as eight hundred miles in circumference, and forty miles high Its pillars are composed of diamonds, all its thrones, beds, etc, of pure gold, as also its palaces It is surrounded by beauteous gardens and pleasure grounds, interspersed with pools, fountains, etc, while music and dancing, and every sort of festivity, entertain the celestial inhabitants Indra is supposed to preside over the elements, and is by some considered the deified impersonation of the heavens His annual festival takes place on the 14th of the month Bhadra (August September)

7 *Surya—the Sun*

This god is said to be the son of Kasyapa, the progenitor of gods and men He is represented as a dark red man, with three eyes and four arms In two hands he holds the *lotus* or water lily, with another he signifies the bestowment of a blessing, and with the fourth the forbidding of fear He sits on a red water lily, while rays of glory issue from his body The Brahmans consider him one of the greatest of the gods, resembling Brahma in glory The celebrated incantation called the *gayatri*, and many other forms of prayer and praise used in the daily ceremonies of the Brahmans, are addressed to him Every Sunday, but especially on the first in the month Mágha (January February), his worship is performed, especially by women, who beg of him the blessings of a son, riches, health, etc

Those who adopt this god as their particular guardian deity, are called Sauras They never eat till they have worshipped the sun, and when it is entirely covered with clouds they fast On Sundays (*Ravibár*), other Hindus as well as they perform special worship to his idol, and some of them also fast

Surya has two wives, named Savarna (*i e* "like," or "coloured," or "golden") and Chaya (*i e* "shade" or "shadow") Savarna,

six faces, is of a yellow colour, rides on a peacock, and holds in his right hand an arrow, and in his left a bow The express object of his birth is said to have been the overthrow and destruction of the giant Taraka, who, having by the performance of religious austerities obtained the special blessing of Brahma, afterwards oppressed both Brahmans and gods. Indra (the king of the celestials) then called a council in heaven, when the gods applied to Brahmá, who declared that he could not reverse his blessing on Taraka, but that Kartikeya, who should be the son of Siva, would destroy the giant Durga, the daughter of Himalaya, partly by the intervention of Kandarpa, the god of love, and partly by the power of religious austerities, prevailed on the ascetic Siva to marry her, and Kartikeya was the first fruit of their union

On the last evening in the month Kartika (October November), a clay image of this god is worshipped, and next day thrown into the water These images are sometimes not less than twenty five cubits high, so that the offerings have to be presented at the end of a long bamboo to reach the mouth of the god His image is also made and set up by the side of his mother, Durga, at the great festival of this goddess in the month Aswina (September October), and in the month Chaitra (March-April), when each day the worship of the son is performed after that of his mother

There are no temples in Bengal, however, to this god, nor any images of him kept in the houses of the Hindus except during a festival Women worship and make special vows to Kartikeya, in the hope of obtaining a male child

10 *Sabramanman*,

who is likewise styled the Hindu Mars seems to be merely another form of Kartikeya, and is regarded as the special guardian of the Brahmanical order He is represented with six faces and twelve arms, riding on a peacock, and holding in his several hands a bow, an arrow, a conch, a discus, a sword, a rope, a

trident, a diamond weapon, fire, a dart, a drum, and a crescent shaped weapon He is worshipped chiefly in the Madras Presidency

11. *Yama,*

called also Kála ("time"), Dharma raja ("the holy king"), Kritanta ("the destroyer"), Preta rát ("the lord of the dead") etc, is the Pluto of the Hindus The name Yama itself means "restraint," "penance," or, according to Ward, "he who takes out of the world" He is the judge of the dead His image is that of a green man, with red garments and inflamed eyes, having a crown on his head, and a flower stuck in his hair, with a club in his right hand, and sitting on a buffalo His dreadful teeth, grim aspect, and terrific shape, fill the inhabitants of the three worlds with dismay Yama is said to hold a court, in which he presides as judge, being assisted by a person named Chitra gupta,[1] who keeps an account of the actions of men A number of officers are also attached to the court, who bring the dead to be judged If the deceased persons have been wicked, Yama sends them to their particular hell, if good, to some place of happiness The poor Hindus, at the hour of death, sometimes fancy they see Yama's officers (Kritanta duta) in a frightful shape, coming to fetch them away[2] Yama is said to reside at Yamalaya, on the south side of the earth All souls, wherever the person die, are supposed to go to Yama in four hours and forty minutes, and a dead body cannot be buried till that time has elapsed

An annual festival is held in honour of Yama on the second day of the moon's *increase* in the month Kartika (October November), when an image of clay is made and worshipped with the usual ceremonies for one day, and then thrown into the river

[1] That is he who paints (or writes the fate of men) in secret

No bloody sacrifices are offered to this god He is also worshipped at the commencement of other festivals as one of the ten guardian deities of the earth Every day the Hindus offer water to Yama in the ceremony called *tarpana* Some Hindus, rejecting the worship of other gods, worship only Yama, alleging that, as their future destiny is to be determined by him only, they have nothing to fear from any besides him

We learn from the Mahabharata, that after Brahma had created the three worlds—heaven, earth, and patala—he recollected that a place for judgment and the punishment of the wicked was wanting He, therefore, ordered Visvakarma to prepare a superb palace for the purpose, the hall of judgment being surrounded by a river of boiling water, which each one, after death, is obliged to swim across But the offering of a cow to a Brahman cools the river, and renders the passage easy

12 *Agni (Fire)*

This god is represented as a red, corpulent man, with eyes, eye brows, and hair of a tawny colour He rides on a goat, wears a *paita*[1] and a necklace of a certain fruit From his body issue seven streams of glory, and in his right hand he holds a spear He is the son of the sage Kasyapa and Aditi, called the mother of the gods

Agni is especially worshipped under different names, at the time of a burnt offering, when clarified butter *(ghi* or *ghrita)* is presented to him The gods are said to have two mouths viz, those of the Brahman and of Agni (fire) As one of the guardian deities of the earth, he is worshipped at the commencement of every festival.

At the full moon in the month Magha (January February), when danger from fire is considerable, he is sometimes worshipped before the image of Bramha, for three consecutive days, and

[1] The *Paitá* (a corruption of पवित्र "holy) or *Upavita* is the sacred thread worn by the three first castes of the Hindús over the left shoulder and falling on the right hip

trident, a diamond weapon, fire, a dart, a drum, and a crescent shaped weapon. He is worshipped chiefly in the Madras Presidency.

11. *Yama*,

called also Kala ("time"), Dharma raja ("the holy king"), Kritánta ("the destroyer"), *Preta rát* ("*the lord of the dead*"), etc., is the Pluto of the Hindus. The name Yama itself means "restraint," "penance," or, according to Ward, "he who takes out of the world." He is the judge of the dead. His image is that of a green man, with red garments and inflamed eyes, having a crown on his head, and a flower stuck in his hair, with a club in his right hand, and sitting on a buffalo. His dreadful teeth, grim aspect, and terrific shape, fill the inhabitants of the three worlds with dismay. Yama is said to hold a court, in which he presides as judge, being assisted by a person named Chitra gupta,[1] who keeps an account of the actions of men. A number of officers are also attached to the court, who bring the dead to be judged. If the deceased persons have been wicked, Yama sends them to their particular hell; if good, to some place of happiness. The poor Hindus, at the hour of death, sometimes fancy they see Yama's officers (Kritánta duta) in a frightful shape, coming to fetch them away.[2] Yama is said to reside at Yamalaya, on the south side of the earth. All souls, wherever the person die, are supposed to go to Yama in four hours and forty minutes, and a dead body cannot be burned till that time has elapsed.

An annual festival is held in honour of Yama on the second day of the moon's increase in the month Kártika (October–November), when an image of clay is made and worshipped with the usual ceremonies for one day, and then thrown into the river.

[1] *That is, "he who paints (or writes the fate of men) in secret."*

[2] [illegible]

No bloody sacrifices are offered to this god. He is also worshipped at the commencement of other festivals as one of the ten guardian deities of the earth. Every day the Hindus offer water to Yama in the ceremony called *tarpana*. Some Hindus, rejecting the worship of other gods, worship only Yama, alleging that, as their future destiny is to be determined by him only, they have nothing to fear from any besides him.

We learn from the Mahabhárata, that after Brahmá had created the three worlds—heaven, earth, and patala—he recollected that a place for judgment and the punishment of the wicked was wanting. He, therefore, ordered Visvakarma to prepare a superb palace for the purpose, the hall of judgment being surrounded by a river of boiling water, which each one, after death, is obliged to swim across. But the offering of a cow to a Brahman cools the river, and renders the passage easy.

12. *Agni (Fire)*

This god is represented as a red, corpulent man, with eyes, eye brows, and hair of a tawny colour. He rides on a goat, wears a *paitá*[1] and a necklace of a certain fruit. From his body issue seven streams of glory, and in his right hand he holds a spear. He is the son of the sage Kasyapa and Aditi, called the mother of the gods.

Agni is especially worshipped under different names, at the *time of a burnt offering*, when clarified butter (*ghi* or *ghrita*) is presented to him. The gods are said to have two mouths, viz., those of the Brahman and of Agni (fire). As one of the guardian deities of the earth, he is worshipped at the commencement of every festival.

At the full moon in the month Magha (January February), when danger from fire is considerable, he is sometimes worshipped before the image of Bramha, for three consecutive days, and

[1] The *Paitá* (a corruption of पवित्र "holy"), or *Upavita* is the sacred thread worn by the three first castes of the Hindus over the left shoulder and falling on the right hip.

when any particular work is to be done by the agency of fire, as the burning of bricks, etc, his worship is performed, or when a trial by ordeal is about to take place Some Brahmans are distinguished by the name of *Sagnika*,[1] because they use sacred fire in all the ceremonies in which this element is to be used, from the time of birth to the burning of the body after death Swaha, the daughter of Kaśyapa, was married to Agni His name is repeated at the end of every incantation used at a burnt offering

13 *Pavana (Wind)*

He is the god of the winds and messenger of the gods His mother, Aditi, it is said, prayed to her husband that this son might be more powerful than Indra Her request was granted, but Indra hearing of this, entered the womb of Aditi, and cut the fœtus, first into seven, and then each part into seven others Thus Pavana assumed forty nine forms[2] (the points of the compass) *He is represented as a white man, sitting on a deer,* with a flag on his right hand

Pavana has no separate public festival, neither image nor temple As one of the ten guardian deities of the earth, he is worshipped, however, at the commencement of every festival Water is also offered to him in the daily ceremonies of the Brahmans, and whenever a goat is offered to any deity, a service is paid to him under the name of Vayu He presides in the north-west, as Agni in the south east region of the earth

14 *Varuna (the Ocean)*

is the god of the waters His image is painted white, and he sits on a marine monster called *Makara*, with a rope[3] in his right

[1] From स "with + अग्नि "fire "

[2] The Hindûs have forty nine, instead of thirty two points, and the Purânas give the above fable to account for the number.

[3] Or ' chain ' This weapon, called *pâśa* (पाश) has this property, that whomsoever it catches it binds so fast that he can never get loose All the learn the use of this weapon

hand Varuna's name[1] is repeated daily in the service of the Brāhmans, but his image is never made for worship nor has he any public service or temple He is worshipped, however, as one of the guardian deities of the earth, and also by those who farm the lakes in Bengal before they go out a fishing, and in times of drought people repeat his name and praises to obtain rain It is common at such seasons, for Brāhmans to sit in crowds on the banks of the Ganges or any other river, and address their prayers to this god, receiving presents from rich natives for doing so His heaven, called Varuna loka, is 800 miles in circumference, and was formed by Visvakarma, the divine architect. In the centre is a grand canal of pure water Varuna, and his queen Varuni, sit on a throne of diamonds, surrounded by Samudra (the sea), Gunga (the Ganges), and other river gods and goddesses, as well as other deities Every means of sensual gratification is to be met with there

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15 *The Planets and other Heavenly Bodies*

These are all regarded as the objects of divine worship by the Hindus, and are the subjects of adoration under various symbolical forms Thus, Ravi, the sun, is represented by a figure painted red, holding in each hand a water lily, and riding in a chariot drawn by seven yellow horses As one of the planets, he is worshipped only at great festivals He may be regarded as simply another form of Surya. Ravi, along with Soma, or Chandra (the moon), Mangala (Mars), Buddha (Mercury), Vrihaspati (Jupiter), Sukra (Venus), Sani (Saturn), give names to the different days of the week among the Hindus (viz Ravibár, Sombar, Mangalbar, etc), and are respectively the special objects of worship on each of those days The only other celestial divinities we need mention are—

[1] The name Varuna signifies "he who (or that which) surrounds." From the root वृ or वॄ

16 *Lakshmi*,

the goddess of prosperity, who is said to have been obtained by Vishnu at the churning of the sea, and with whom, like Venus, the gods were all enamoured, especially Siva She is worshipped in every Hindu family four times a year And,

17 *Saraswati*,

the goddess of learning, the daughter of Brahmá, and wife of Vishnu Every Hindu who is able to read and write celebrates her worship, especially on the 5th day of the moon in Magha (Jan -Feb)

II —ON THE INFERIOR CELESTIAL BEINGS

Intermediate, as it were, between gods and men, and either the enemies, or the companions and friends, of both, are certain beings which, occupying, as they do, an important place in the legends and poems of both the classical and more vulgar and modern Hindu writers, deserve a passing notice in connection with Sanskrit Literature These are,

1 *The Asuras, or Giants*

They were the offspring of Kaśyapa, the progenitor alike of gods and men, by his different wives They bear a resemblance to the Titans of Grecian mythology, and stories of their wars with the gods abound in the Puranas Indra, Vishnu, Kartika, and Durga are distinguished among the Hindu deities for their conflicts with these beings As Jupiter was represented as aiming the thunderbolt in his right hand against a giant under his feet, so Durga, in her images, appears aiming the spear in her right hand against an Asura under her feet. A story is told at length, in the Mahabhárata, of the churning of a sea of milk by the gods and Asuras Mount Mandara was taken as the

churning stick, round which the serpent Vasuka was wrapped to whirl it with. The gods then took hold of the head, and the Asuras of the tail of the serpent, but Vishnu prevailed on the latter to change places with the gods. As the result of their churning there arose from the sea, first, the elephant Airavata, afterwards in succession, the gem Kaustubha, the horse Uchaish-ravi, the tree Parijata, many jewels, the goddess Lakshmi, and, lastly, poison. Full of alarm at this, the gods applied to Siva, who, to save the world from destruction, drank up the poison, receiving no other injury than a blue mark on his throat, from which circumstance is derived one of his favourite epithets, Nilkanta i.e. "the blue throated." Then came up the water of immortality. The gods (330 millions in number) and the countless Asuras each claimed the boon, but while the latter went to bathe in the sacred stream, to prepare themselves for the holy draught, the gods drank up nearly the whole of the nectar. One Asura, however, contrived by trickery to get a little, and became immortal, but Vishnu cut off his head. Afterwards the immortalized head and trunk became the ascending and descending nodes, under the names of Rāhu and Ketu.

her name till she appears to him, and asks what he wishes for. She remains with him during the night, and departs next morning, leaving with him presents to a large amount, which, however, he must expend next day, or they will all evaporate. If the worshipper wishes to go to any place in the three worlds, the Nayika takes him there in a moment. If, after cohabiting with a Nayika, he cohabit with any other female, the Nayika immediately destroys him.

5. *The Yakshas*

are the servants of Kuvera, the god of riches, and fly through the world preserving the wealth of men. Kuvera is worshipped at the festival of Lakshmi, and at all other great festivals, but he has no separate feast, image, or temple. The Ramayana relates that Kuvera, by prayer to Brahma, along with religious austerities, obtained Lanka (Ceylon), the very mire of whose streets is gold. Here he reigned till Rama dispossessed him. Brahma also gave him the chariot Pushpaka, which had the property of expansion and of going wherever the charioteer wished. From Lanka, Kuvera went to Mount Kailasa, where he is supposed still to remain.

6. *The Pisachas*

are goblins, messengers of the gods, who guard the sacred places, the resorts of pilgrims; sixty thousand guard the Ganges from the approach of the profane.

7. *The other Servants of the Gods,*

of inferior order, are the Gudghakas, the Siddas, the Bhutas, and the Charanas. Besides which, there are several orders of *female* attendants, especially on Durga and Siva, as, the Yoginis, Dakinis, Kakinis, Sakinis, Bhutinis, and Pretinis.

III.—ON THE AVATARAS AND TERRESTRIAL DEITIES

Some of these are worshipped with more show than any of the celestial deities, while the records of their exploits constitute the principal themes of the more popular Hindu literature

1 *Krishna*

He was one of the incarnations of Vishnu, the object of which was the destruction of the kings Sisupála and Kansa, and a number of giants His birth place was Mathura His father was Vasu deva a Kshatriya, his mother Devakí Kansa seeking to destroy him when an infant, his father fled to the Forest Vrindávana, and concealed him in the house of Nanda, hence he is sometimes called the son of Nanda

The images of Krishna represent him as a black man, holding a flute to his mouth with both his hands, his mistress Radha standing on his left Many stories are recorded of Krishna in the Puranas, but his history and character are best known, both to Hindus and Europeans, from their being set forth so fully in the celebrated work—written in the Braj Bhaka (a dialect of the Hindi language)—the Prem Ságar, by Srí Lallu Lall Kab which has been translated into English by Captain Hollings and Professor Eastwick

In his infancy he is said to have deprived a giantess of her breath who had poisoned her breast before giving him to suck Nanda s wife, one day, when looking into his mouth had a view there of the three worlds, with Brahma, Vishnu and Siva sitting on their thrones At eight years of age he took up Mount Govardhana in his arms and held it as an umbrella over the heads of the villagers and their cattle during a dreadful storm with which the angry king of heaven was overwhelming them he created a number of cattle and also of children, to replace those which Brahma had *stolen from* Vrindávana, he destroyed a large hydra which had poisoned the waters of the Yamuna (Jamna) he seduced the wife of *A*yana ghosha, a

3 *Jaggannatha*[1] (vulg "*Juggernath*")

This is another, and perhaps the most famous form of Krishna The image has no legs and only stumps of arms The head and legs are very large At the festivals, the Brahmans adorn him with silver or golden hands

Krishna having been accidentally killed by Angada, a hunter, he left the body to rot under a tree Some pious persons, however, collected the bones of Krishna and placed them in a box There they remained till King Indra dhumna (a great ascetic) was directed by Vishnu to form the image of Jaggannatha, and put into its belly these bones of Krishna Viśvakarma (the architect of the gods) undertook to prepare it, on condition that he should be left undisturbed till its completion The impatient king, however, after fifteen days, went to the spot, on which Visva karma desisted from his work, and left the god without hands or feet The King was much disconcerted, but on praying to Brahmá, he promised to make the image famous in its present shape Indra dhumna then invited all the gods to be present at the setting up of this image Brahma himself acted as high priest, and gave eyes and a soul to the god, which completely established the fame of Jaggannatha This image is said to lie in a pool, near the famous temple at Jaggannátha kshetra (i e Jagganath's field), near the town of Purí in Orissa, commonly called by the English, Juggernath's Pagoda

There are many other temples to Jaggannatha in Bengal and other part of India besides that in Orissa, built by rich men as works of merit, and endowed with lands, villages, and money, at which the worship of the god is performed every morning and evening

There are two great annual festivals in honour of the god, viz, the Snán yátra[2] in the month Jyaistha (May-June) and the Rath yatrá[2] in the following month, Áśarha These are everywhere most numerously attended, but especially those celebrated

[1] i.e "The Lord of the World

[2] Or játrá

on his head He holds in one hand a bow, in the other an arrow, and has a bundle of arrows slung at his back

The birth of Rama forms the seventh of the Hindu incarnations On the birth day of this god the Hindu merchants begin their new year's accounts, i e on the ninth day of the increase of the moon in Chaitra (March April) At the time of death many Hindus write the name of Rama on the breast and fore head of the dying person, with earth taken from the banks of the Ganges, and as they follow the corpse to the *Snasan*, or place of burning, they repeat the formula *Ram nam bachata hai*, (i e, "the name of Ram saves") believing that, through the efficacy of this name, the deceased, instead of being dragged *to Yama to be judged, will immediately ascend to heaven* The *tilak*, or mark, put on the forehead by the disciples of Rama resembles a trident The Ramahuts, a class of mendicants im press likewise, on different parts of their bodies, Rama's name and the figure of his foot

The worship paid to him is much the same as that to Krishna An annual festival is held on his birth day The Dolyatra (or swinging festival) is also celebrated on that day, and kept as a fast, when his three brothers, Bharata, Lakshmana, and Sha tranga, are also worshipped Many small temples are erected to his honour

5 *Viśvakarma*

was the son of Brahmá and the architect of the gods His image is painted white, has three eyes, holds a club in his right hand, wears a crown, a necklace of gold, and rings on his wrists He presides over the arts, manufactures etc

The worship of Viśvakarma is celebrated four times a year by all artificers, to obtain success in their business The cere monies may be performed either by night or by day, before any implement of trade On these occasions the worshippers make a feast to their neighbours on as liberal a scale as their means will allow

6 *Kama*[1] *deva—the Indian Cupid*

He was the son of Brahma and is represented as a beautiful youth, holding in his hand a bow and arrow of flowers He is always supposed to be accompanied by his wife Rati,[2] by spring personified, the cuckoo, the humming bee, and gentle breezes, and is represented as wandering through the three worlds The image of this god is never made in Bengal, but on the 13th day of the moon's increase in Chaitra an annual festival is held, when the ceremonies are performed before the Sálgrama, an ammonite stone, considered as the emblem of Vishnu When a bride leaves her father's house to go to her husband for the first time petitions are addressed to this god for children, and for happiness in the married state

IV —PRINCIPAL FEMALE TERRESTRIAL DEITIES

1 *Sita*,

the daughter of Janaka, king of Mithila and the wife of Rama, who is always worshipped along with her husband She is represented as a yellow woman, covered with jewels

2 *Radhá*,

who was the wife of Ayana ghosha, a cow herd of Gokula, where Krishna resided in his youth Through Varaí, a procuress, he seduced Radha, and took her to a forest, near the Yamuna, where they continued till Krishna left her to make war against Kansa.

3 *Rukmini and Satya bhama*

These were the most distinguished wives of Krishna He had six others, but is always associated with his mistress, Radha, and not with his lawful wives

[1] काम "desire, "love [2] रति 'passion."

4 *Subhadra*

was the sister of Jagganatha, and is always worshipped with her brother, and placed with him in his temples

V.—DEIFIED RIVERS

Among the objects of Hindu worship, certain rivers occupied a very important place, both as male and female divinities—(Nada and Nadi) The worship of these rivers is performed at certain auspicious seasons as declared in the Sastra, and at some of the great festivals Certain particular parts of these rivers are held peculiarly sacred, and draw great numbers of devotees as the sources of the Ganges, the union of the Ganges, the Yamuna and the Saraswati, at Prayága (Allahabad), the branching of this united river into three streams at Trivéní, the embouchure of the Ganges, etc These waters are used for food, medicine, bathing religious ceremonies, etc , and, formerly, when a Hindu king was crowned, they were poured upon his head as a part of the ceremonial of his consecration

Mandakini in heaven, and Ganga on earth, and Bhogavati in *patala* The Hindus particularly choose the banks of this river for their worship, as the merit of works performed here, according to the Sastras, is greatly augmented In the months of Vaiśâka, Jyaishtha, Kartika, and Magha, the merit is greater than in other months, as at the full moon in these months it is still more enhanced The Puranas declare that the sight, the name, or the touch of Ganga, takes away all sin, however heinous, that thinking of Ganga, at a distance, is sufficient to remove the taint of sin, but bathing in it has blessings surpassing all imagination

The Hindus are, consequently, very anxious to die in sight of the Ganges, that their sins may be washed away at the last moments A person in his last agonies is frequently dragged from his bed and friends, and carried, in the hottest or the coldest weather, from whatever distance, to the river side, where he lies, if a poor man, without covering day and night till he expires With the pangs of death upon him he is placed up to the middle in the water and drenched with it Leaves of the *tulasi* plant are also put into his mouth, while his relations call upon him to repeat, and repeat for him, the names of Rama, Hari, Narayana, Brahma, Ganga, etc For a person to die in the house, and not on the river side, is considered, not only a great misfortune, but a cause of infamy Dead bodies are brought by relations to be burnt near the river, and when they cannot bring the whole body, it is not uncommon to bring a single bone and throw it into the river, in the hope that it will help to save the soul of the deceased Some persons even drown themselves in the Ganges, in the sure and certain hope of ascension to heaven

On account of the veneration in which the water of this river is held, it is used in English Courts of Justice to swear upon, as the Koran in the case of the Musalmans and the Bible in that of Christians, but many respectable Hindus refuse to be sworn in this way, alleging that the Sastras forbid them in these cases to touch the water of the Ganges, and some have even

refused to contest causes, in which large sums were at stake, from fear of being obliged to take this oath

2 *Other Deified Rivers*

Many of the Indian rivers, besides the Ganges, are esteemed sacred, and receive religious worship, though none to such an extent as it We may mention especially the Brahmáputtra, Godavari, Narmada (or Narbada), and the Vaitaraní (in Orissa), the bathing in which, at certain stated seasons, is esteemed an act of great religious merit

VI—OTHER OBJECTS OF DIVINE WORSHIP

But not only are certain *rivers* esteemed holy and deified by the Hindus, numerous animals, plants, and even *stones*, etc, are held in reverence by them, and receive divine honours, especially (among animals)

1 *The Cow*

Brahmá, it is said, created Brahmans and the cow at the same time, the former to read the formulas and the latter to afford milk, and hence *ghi* (clarified butter) for the burnt offerings The gods, by partaking of the burnt-offerings, are said to enjoy exquisite pleasure, and men, by eating *ghi*, destroy their sins The cow is called the mother of the gods, and is declared by Brahmá to be a proper object of worship

2 *The Monkey*

The black faced monkey Hanuman, the son of Pavana, by Anjaná, a female monkey, is believed to be an incarnation of Siva He is especially worshipped on their birth days by Hindus, in order to obtain long life. In some temples his image is set up alone, and in others with that of Ráma and Sita, and worshipped daily, the worship of Rama being always preceded by a few ceremonies in honour of Hanumán

3 *The Dog*

Though mentioned in the Mahabharata as an unclean animal, yet, as carrying Kala Bhairava, a form of Siva, the dog, too, receives worship along with his master

4 *The Srigala*

(Shákal or "jackal") is especially adored by all the worshippers of Durga, this goddess having assumed the form of that animal when she carried the child Krishna over the Yamuna in his flight from king Kansa

5 *The Garuda (or Garura)*

is a fabulous animal, with the head and wings of a bird, and the body of a man He is the carrier of Vishnu, and was the offspring of Kásyapa (progenitor of gods and men), by his wife Vinata He is worshipped at the great festivals before the images of Vishnu

6 *Aruna,*

the elder brother of Garuda, is the charioteer of Surya, and worshipped with his master His image is that of a man without thighs

7 *The Sankara chillá,*

or "eagle of Coromandel"—commonly called the Bráhmani kite—is considered as an incarnation of Durgá, and therefore worshipped by the Hindus, who bow to it whenever it passes them

8 *The Khanjana,*

or water wag tail, is esteemed as a form of Siva, on account of the mark on its throat, supposed to resemble the sacred *Salgráma*

9 *The Peacock, the Goose, and the Owl*

are worshipped at the festivals of Kartika, Brahma, and Lakshmí respectively

APPENDIX II.

ON THE HINDU CASTES AND RELIGIOUS SECTS

Such frequent allusion is made in all Sanskrit works to the Castes and Religious Sects of the Hindus, that the editor has deemed it advisable to append a few remarks on each of these subjects

I—OF THE FOUR CASTES

The word *caste*, a corruption of the Portuguese *casta* ("a breed"), is a term which has been adopted to denote the different divisions of Hindu society It corresponds to the Sanskrit and Hindi terms *Jati* (जाति) or *Jât* (जात), meaning "birth," or "race," and *Varna* (वर्ण), or *varn* (वर्ण), or *baran* (वरन), denoting "colour," or "tribe" The distinction of Hindus into castes is nowhere referred to in the early Vedic writings, and is evidently the invention of the Brahmans of a comparatively later period The four great castes are the *Brahmans*,[1] the *Kshatriyas*,[2] the *Vaiśyas*,[3] and the *Sudras*,[4] but each of these includes many subdivisions

[1] From बृह "to increase" or "be great," incarnations, as it were, of Brahmâ, the great first cause

[2] From क्षि "wasting," "destruction," + त्रा "to preserve, i.e., he who saves the oppressed.

[3] From विश "to enter," i.e., he who enters fields (Wilson), or on business (Ward)

[4] From शुच "to purify" (Wilson), or from शद "to go to," or "take refuge in," viz., the Brâhman (Ward).

or numbers of plies, of the thread. It is worn over the left shoulder, next the skin, and extending half way down the right thigh The investiture generally takes place among the Brahmans at about eight years of age, among the Kshatriyas at eleven, and among the Vaisyas at twelve, and must, in any case, be performed before fifteen The ceremony is considered the "second birth" of the Hindu (whence the term "twice born" applied especially to the Brahmans), and a boy cannot be married till it takes place

Kings governors, and all intrusted with civil and military affairs, in general belong to the Kshatriya caste, while the Vaisyas are properly the farmers and merchants of the land Of late years, however, Brahmans are often to be met with occupying all these situations, as well as those which more peculiarly belong to them

There has been a wonderful lowering of Bráhmanical pride and dignity since the conquest of the country by Europeans While thousands are still attached to the temples, and subsist on the revenues of ecclesiastical lands, great numbers are employed in courts of justice, as clerks, interpreters, etc, or, as *pandits*, in assisting foreigners in the study of the languages, and many also are to be met with as merchants accountants, and even as farmers and soldiers But still as a class, they stand, by universal acknowledgment, the first in Hindu society

The question has often been asked—Is Caste a civil or religious institution? Practically, at any rate it is both, but eminently the latter The distinctions it establishes are of divine decree, and the subjects of sacred record Its effects upon all social relations are immediate and direct, but without the religious element it could not have retained its vitality so long, and

quence of which none of his class would afterwards associate with him, because he had thereby forfeited the privileges of his caste The result was that soon after he put the muzzle of a musket to his head and blew out his brains —Several buildings were on fire at one time, at Madras, and threatened a general conflagration of the city There were several wells near at hand, but the Brahmans forbade the use of water, lest a person of lower caste than themselves should approach, and thus pollute them

If a Brahman breaks caste, it may be regained by him, but at enormous expense, and by the performance of the most disgusting ceremonials and penances These depend, however, very much on the rank and wealth of the out caste From twenty to thirty thousand pounds have again and again been paid in order to obtain restoration to Brahmanic caste And often, of course, it is quite impracticable

II —OF THE RELIGIOUS SECTS[1]

There are five great sects esteemed orthodox to one or other of which every Hindu belongs unless he is a professed dissenter These are the Vaishnava, the Saiva the Sakta the Saura, and the Ganapatya Of these, however, only the three first are now popular, prevailing respectively in the north west (with Mattrá and Lucknow as centres) in and about Benáres, and in Bengal[2] These sects were probably originally defined by Sankara Acharya about eight or nine centuries ago This great reformer, after overthrowing all the sects he deemed heretical, allowed his fol lowers to be divided into the five modern sects above specified

The worshippers of Vishnu Siva, and Sakti (*i e*, Devi, *alias* Parvati), viewed as the adherents of the respective sects thence

[1] Abridged from Prof H H Wilson s learned Sketch of the Religious Sects of the Hindús in vols xvi and xvii of the Asiatic Researches

[2] The women however all over the north west as well as in the more southern and easterly provinces are devoted to the worship of Deví (the special object of Sákta adoration) and her temples abound in all the rural districts

When old and infirm, they settle down in some previously existing *Math*, or establish one of their own

The *Maths*, *Asthals*, or *Akaras*, as the monastic residences are called, are scattered over the whole country They vary in structure and size, according to the property or wealth of the owners, but they generally comprehend a set of huts or chambers for the *Mahant*, or superior, and his permanent pupils, a temple, sacred to the deity whom they worship or the *Samadhi*, or shrine of the founder of the sect, or some eminent teacher, and a *Dharma Sala*, one or more sheds or buildings for the accommoda tion of the mendicants or travellers who may visit the *Math* Ingress and egress is free to all indeed a restraint upon personal liberty as in the monasteries and convents of the Christian Church, seems never to have entered into the conception of any of the religious legislators of the Hindus The number of resident *chelas*, or disciples, under the control of a *Mahant*, varies from three or four to thirty or forty, but there are always, besides a number of vagrant or out members of the community The *Mahant* is usually selected from among the senior or more pro ficient *chelas*

(a) DIVISIONS AND DOCTRINES OF THE VAISHNAVA SECTS [1]

Of the Vaishnavas, Professor Wilson enumerates upwards of twenty *Sampradayas*, or sects, each of which he treats of at considerable length Of these however, there are but four, which, being generally regarded as the principal and most popular, need here be particularly described These are the Ramanujás, the Ramánandis, the Kabir Panthis, and the Khakís

1 *Of the Sri* (i e *Lakshmi*) *Sampradáyas or Ramánujas*

This sect was founded about the middle of the 12th century

[1] This account does not refer to the strictly orthodox worshippers of Vishnu, but to the sectaries and dissenters who are not entirely guided by the Vedas Sástras, and Puránas but by certain parts of them only

light After that, as a ball of clay may be moulded into various forms, so the grosser substances of the deity became manifest in the elements and their combinations The forms into which the divine matter is thus divided, are pervaded by a portion of the same vitality which belongs to the great cause of all, but which is distinct from his spiritual or ætherial essence Here then, again, the Ramánujas oppose the Vedántikas, who identify the *Paramatma* and *Jivatmá*, or ætherial and vital spirit This vitality, though endlessly diffusible, is imperishable and eternal, and the matter of the universe, as being the same in substance with the Supreme Being, is alike without beginning or end *Purushottama*, or Náráyana, having created man and animals through the instrumentality of those subordinate agents whom he willed into existence for that purpose, still retained the supreme authority of the universe so that the Ramanujas assert three predicates of the universe, comprehending the deity It consists of *Chit*, or spirit, *Achit*, or matter, and *Isvara*, or God or the enjoyer, the thing enjoyed, and the ruler and controller of both

Besides his primary and secondary form as the Creator and creation, the deity has assumed, at different times, particular forms and appearances for the benefit of his creatures He is, or has been, visibly present amongst men in five modifications,—in his Archa, objects of worship, as images, etc, in the Vibhavas, or Avataras, as the fish, boar, etc, in certain forms called Vyuhas, of which four are enumerated, viz Vasudeva or Krishna, Balarama Pradyumna, and Aniruddha, fourthly, in the Sukshma form, which, when perfect, comprises six qualities, viz, *viraja*, absence of human passion, *vimrityu* immortality, *viśoka*, exemption from care or pain, *vijighatsa*, absence of natural wants, *satya kama*, and *satyasankalpa*, the love and practise of truth, and fifthly, as the *antaratma*, or *antarjámi*, the human soul or individualised spirit These are to be worshipped seriatim as the ministrant ascends in the scale of perfection,—adoration is, therefore, five fold viz *abhigamanam*, cleansing and purifying the temples, images, etc, *upaddnam*, providing flowers and perfumes for reli-

gious rites, *puja*, the presentation of such offerings,—(blood-offerings, it may be observed, being uniformly prohibited by all the Vaishnavas), *sradhjaja*, counting the rosary and repeating the names of the divinity or any of his forms, and *yoga*, the effort to unite with the deity The reward of these acts is elevation to the seat of Vishnu, and enjoyment of like state with his own, interpreted to be perpetual residence in Vaikuntha, or Vishnu's heaven, in a condition of pure ecstacy and eternal rapture

The worship of the followers of Rámanuja is addressed to Vishnu and Lakshmi, and to their respective incarnations, either singly or conjointly The Sri Vaishnava worship, in the north of India, is not very popular, and the sect is rather of a speculative than practical nature The teachers are usually Brahmans, but the disciples may be of any caste

Besides the temples appropriated to Vishnu and his consort and their several forms, including those of Krishna and Rama and those which are celebrated as objects of pilgrimage, images of metal or stone are usually set up in the houses of the private members of this sect, which are daily worshipped, and the temples and dwellings are all decorated with the *Salagrama* stone and *Tulasi* plant

The most striking peculiarities in the practices of this sect, are the individual preparation, and scrupulous privacy of their meals they must not eat in cotton garments, but, having bathed, must put on woollen or silk, the teachers allow their select pupils to assist them, but in general, all the Ramanujas cook for themselves, and should the meal, during this process, or whilst they are eating, attract even the looks of a stranger, the operation is instantly stopped and the viands buried in the ground A similar delicacy in this respect prevails amongst some other classes of Hindus, especially the Rajput families, but is not carried to so preposterous an extent

The chief ceremony of initiation in all Hindu sects is the communication by the teacher to the disciple of the *Mantra*,[1]

[1] The Mantra, and *Tilak* (or mark on the forehead) are never bestowed on any person of impure birth.

which generally consists of the name of some deity, or a short address to him, it is communicated in a whisper, and never lightly made known by the adept to profane ears The Mantra of the Ramánuja sect is said to be the six syllable Mantra—*Om Ramaya namah*, or "Om, salutation to Rama"

Another distinction amongst sects, but merely of a civil character, is the term or terms with which the religious members salute each other when they meet, or in which they are addressed by the lay members This among the Ramanujas is the phrase *Dásosmi* (दासोस्मि) or *Dásoham* (दासोहं), "I am your slave," accompanied with the Pranam or slight inclination of the head, and the application of the joined hands to the forehead To the *Acharyas*, or supreme teachers of this sect, the rest perform the *Ashtanga Dandavat*, or "prostration of the body, with the application of eight parts" (the forehead, breast, hands, knees and insteps of the feet) to the ground

The Hindu sects are usually discriminated by various fantastical streaks on their faces breasts and arms for this purpose, all the Vaishnavas employ especially a white earth called *Gopi chandana*, which, to be of the purest description, should be brought from Dwaraka,[1] being said to be the soil of a pool at that place, in which the Gopis drowned themselves when they heard of Krishna s death The common Gopichandana, however, is nothing but a magnesian or calcareous clay The marks of the Ramanujas are two perpendicular white lines drawn from the root of the hair to the commencement of each eye brow, and a transverse streak connecting them across the root of the nose in the centre is a perpendicular streak of red, made with red Sanders, or *Roli* a preparation of rice, turmeric, and lime (or alum) with acid, they have also patches of Gopichandana, with a central red streak, on the breast and each upper arm the marks are supposed to represent the *Sankh*, *Chakra*, *Gada*, and *Padma* (or shell, discus, club and lotus) which Vishnu bears in his four hands, whilst the central streak is Sri or Lakshmí[2]

[1] On the West coast of Gujerát

[2] The efficacy of these marks is great from the Kási Khand we learn that Yama or Pluto spares those who wear them, for in them no sin exists

Some have these objects carved on wooden stamps with which they impress the emblems on their bodies, and others carry their doctrines so far as to have the parts cicatrized with heated metallic models of the objects they propose to represent, but this is not regarded as a creditable practice besides these marks, they wear a necklace of the wood of the Tulasi, and carry a rosary of the seeds of the same plant or of the Lotus

The Ramanujas are not very numerous in the north of India, where they are better known as Sri Vaishnavas, they are decidedly hostile to the Saiva sect, and are not on very friendly terms with the modern votaries of Krishna, although they recognise that deity as an incarnation of Vishnu

2 *Rámanandis or Ramawats*

The followers of Ramánand are much better known than those of Rámánuja in upper Hindustan, they are usually considered as a branch of the Ramanuja sect, and address their devotions peculiarly to Ráma Chandra, and the divine manifestations connected with Vishnu in that incarnation, as Sita, Lakshmana and Hanuman

The schism of Ramanand originated in the resentment of an affront offered him by his fellow disciples and sanctioned by his teacher

The residence of Rámánand was at Benares, at the *Pancha Ganga ghat*, where a *Math* or monastery of his followers is said to have existed, but to have been destroyed by some of the Musalmán princes at present there is merely a stone platform in the vicinity, bearing the supposed impression of his feet, but there are many Maths of his followers, of celebrity, at Benares, the *Panchayat*, or council, at which city is the chief authority amongst the Ramawats in upper India

As they maintain the superiority of Ráma, in the present or Kali Yug, they are collectively known as Ramawats, although the same variety prevails amongst them, as amongst the Ramanujas, as to the exclusive or collective worship of the male and

female members of this incarnation, *i e* of Ráma and Sitá, singly, or jointly, as Sita Rama

Individuals of them pay particular veneration to some of the other forms of Vishnu, and they hold in like estimation as the Ramanujas and every Vaishnava sect the *Salagram* stone and *Tulsi* plant, their forms of worship correspond with those of the Hindus generally, but some of the mendicant members of the sect, who are very numerous, and are usually known as *Vairagis*, or *Viraktas*, consider all forms of adoration superfluous, beyond the incessant invocation of the name Krishna and Rama

The practices of this sect are of a less precise nature than those of the Ramanujas, it being the avowed object of the founder to release his disciples from those fetters which he had found so inconvenient, in allusion to this, indeed, he gave, it is said, the appellation *Avadhuta*, or "Liberated," to his scholars, and they admit no particular observances with respect to eating or bathing, but follow their own inclination, or comply with the common practice in these respects The initiatory Mantra is said to be *Sri Rama*—the salutation is *Jaya Sri Rama, Jaya Rama* or *Sitá Rám* their marks are the same as those of the preceding, except that the red perpendicular streak on the forehead is varied in shape and extent, at the pleasure of the individual, and is generally narrower than that of the Ramánujas

Various sects are considered to be but branches of the *Ramánandi Vaishnavas*, and their founders are asserted to have been amongst his disciples of these disciples, twelve are particularised as the most eminent, some of whom have given origin to religious distinctions of great celebrity, and, although their doctrines are often very different from those of Ramanand, yet the popular tradition is so far corroborated, that they maintain an amiable intercourse with the followers of Ramanand and with each other

There are three different lists of these twelve disciples which do not agree One is found in Price's Selections, a second in the Bhakta Mála, and Dr. Wilson gives a third All agree, however, in naming *Kabir*, the weaver, *Raidas*, the chamár, or currier,

the "Bhakta Málá"), Sur Dás[1] and Tulasí Dás (to whose poetical talents the late version of it is largely indebted), and Jayadeva, whose songs have been translated by Sir W Jones

Besides the legendary tales of the celebrated writer Tulasí Dás, whose works exercise more influence upon the great body of the Hindu population than the whole voluminous series of Sanskrit compositions, we have other notices of him collected from his own works or preserved by tradition, that differ from them in some respects From these it appears that Tulasí Dás was a brahman of the Sarvariah branch and a native of Hajípur, near Chitrakuta, when arrived at maturity he settled at Benáres and held the office of Dewán to the Rája of that city His spiritual perceptor was Jagannáth Dás, he followed his teacher to Go vardhan, but afterwards returned to Benáres and there commenced his Hindí version of the Ramáyana in the year of Samvat 1631, when he was thirty one years of age Besides this work, which is highly popular, Tulasí Das is the author of a *Sat sa jd*, or collection of 100 stanzas on various subjects, and of a great variety of hymns, as Ragas Kavits and Padas, in honour of Rama and Sítá Tulasí Dás continued to reside at Benáres where he built *a temple to Sita Rama and founded a Math* adjoining both of which are still in existence, he died in the year of the Samvat era 1680, or A D 1624 in the reign of Jehangír —the legendary story therefore of his intercourse with Shah Jehan is consequently an anachronism

The ascetic and mendicant followers of Rámánand, known indiscriminately as Ramanandis or Ramawats are by far the most numerous class of sectaries in Gangetic India, in Bengál they are comparatively few beyond that province and as far as Allahabad although perhaps the most numerous they yield in influence and wealth to the Saiva branches especially to the *Atits* from that place however they predominate, and either by them

[1] Th s popula [illegible]
d cant mus c in [illegible]
bháji was also *bo* [illegible]
five years old T [illegible]
t ons of all these poets

selves or their kindred divisions almost engross the whole of the country along the Ganges and Jamuna, in the district of Agra they alone constitute seven tenths of the ascetic population The Ramanandis have very numerous votaries, but they are chiefly from the poorer and inferior classes, with the exception of the Rajputs and military Brahmans, amongst whom the poetical works of Sur Das and Tulasí Das maintain the pre eminence of Ram and his Bhakts

3 *Kabir Panthis*

Amongst the twelve disciples of Rámánand, the most celebrated of all and one who seems to have produced, directly or indirectly, a greater effect on the state of popular belief than any other, was Kabír With an unprecedented boldness he assailed the whole system of idolatrous worship, and ridiculed the learning of the Pandits and doctrines of the Sastras, in a style peculiarly well suited to the genius of his countrymen, to whom he addressed himself, whilst he also directed his compositions to the Musalman as well as to the Hindu faith, and with equal severity attacked the Mulla and the Quran The effect of his lessons, as confined to his immediate followers, will be shown to have been considerable, but their indirect effect has been still greater, several of the popular sects being little more than ramifications from his stock, whilst Nanak Sháh, the only Hindu reformer who has established a national faith, appears to have been chiefly indebted for his religious notions to his predecessor Kabír This sect therefore claims particular attention

The account of his birth and life are found in the *Bhakta Málá* All traditions concur in making Kabír the disciple of Rámánand, although various stories are narrated of the method by which he obtained that distinction and overcame the objections started to him as a man of low caste, or according to very general belief, of the Muhammadan persuasion [1]

[1] The Musalmáns (though on very untenable ground) claimed him as one of their faith This occasioned a contest at the death of Kabír—the Hindus

It is exceedingly probable that Kabír flourished about the beginning of the 15th century and it is also not unlikely that his innovations were connected with the previous exertions of Rámánand, *consequently that teacher must have lived about the* end of the 14th

The Kabír Panthis, in consequence of their master having been the reputed disciple of Rámánand, and of their paying more *respect to Vishnu, than the other members of the Hindu triad, are* always included amongst the Vaishnava sects, and maintain with most of them, the Rámáwats especially, a friendly intercourse and political alliance It is no part of their faith, however, to worship any *Hindu deity, or to observe any of the rites or cere*monials of the Hindus, whether orthodox or schismatical, such of their members as are living in the world conform outwardly to all the usages of their tribe and caste, and some of them even *pretend to worship the usual divinities, though this is considered* as going rather farther than is justifiable Those, however, who have abandoned the fetters of society, abstain from all the ordinary practices, and address their homage, chiefly in chanting *hymns, exclusively to the invisible Kabír they use no Mantra* nor fixed form of salutation, they have no peculiar mode of dress, and some of them go nearly naked, without objecting, however, to clothe themselves, in order to appear dressed where *clothing is considered decent or respectful* The Mahants wear a small silk cap, the frontal marks, if worn, are usually those of the Vaishnava sects, or they make a streak with *Sandal* or *Gopichandan* along the ridge of the nose, a necklace and rosary of *Tulasi* are also worn by them, but all these outward signs are considered of no importance, and the inward man is the only

[illegible]

followers of this sect

intelligible, is only imparted to those pupils whose studies are considered to approach perfection This great authority amongst the Kabír Panthís is written in very harmonious verse, it rather inveighs against other systems than explains its own, and it is perhaps impossible to derive from it any satisfactory conclusion as to the real doctrines of Kabír

We shall now proceed to state the doctrines of Kabír according to the authority of the *Sukh Nidhan* The Sukh Nidhan is supposed to be addressed by Kabir himself to Dharmadás, his chief pupil, and follower of Ramanand s doctrines, it is said to be the work of Srutgopal, the first of Kabir s disciples

From this authority it appears, that although the Kabír Panthís have withdrawn, in such a very essential point as worship, from the Hindu communion, they still preserve abundant vestiges of their primitive source, and that their notions are in substance the same as those of the Pauranic sects, especially of the Vaishnava division They admit of but one God, the creator of the world, and in opposition to the Vedánta notions of the absence of every quality and form, they assert that he has body, formed of the five elements of matter, and that he has mind, endowed with the three *Gunas*, or qualities of being of course of ineffable purity and irresistible power, he is free from the defects of human nature, and can assume what particular shape he will, in all other respects he does not differ from man, and the *pure* man, the *Sádh* of the Kabír sect, is his living resemblance, and after death is his associate and equal, he is eternal without end or beginning, as in fact are the material elements of which he consists and of which all things are made, residing in him before they took their present form, as the parts of the tree abide in the seed, or as flesh blood and bone may be considered to be present in the seminal fluid From the latter circumstance and the identity of their essential nature, proceeds the doctrine that God and man are not only the same, but that they are both in the same manner, everything that lives and moves and has its being Other sects have adopted these phrases literally, but the followers of Kabír do not mean by them to deny the individuality of being,

2 Bhago Das, the author of the Bijek, his successors reside at Dhanauti

3 Naráyan Das, and

4 Churaman Das these two were the sons of Dharma Das, a merchant of the Kasaundhya tribe, of the Sri Vaishnava sect, and one of Kabír's first and most important converts, his residence was at Bandho, near Jabbalpur, where the *maths* of his posterity long remained The *Mahants* were family-men, thence termed *Bans gurus* The line of Naráyan Das is extinct, and the present successor of Churaman being the son of a concubine, is not acknowledged as a Mahant by all the other branches

5 Jaggo Das, the Gaddi, or pillow at Kattak

6 Jivan Das, the founder of the Setnami sect, to whom we shall again have occasion to advert

7 Kamal—Bombay the followers of this teacher practise the Yoga

8 Tak Sali —Baroda

9 Gyaní,—Majjhni, near Sahasram

10 Saheb Das,—Kattak his followers are called Mala Panthis

11 Nityanand

12 Kamal Nad these two settled somewhere in the Dekhan

There are also some popular and perhaps local distinctions of the sect, as Hansa Kabirís, Dana Kabirs, and Mangrela Kabirs

Of these establishments, the Kabir Chaura at Benares is pre eminent in dignity, and constantly visited by wandering members of the sect At a grand meeting there 35 000 Kabir Panthís of the monastic and mendicant class are said to have collected There is no doubt that the Kabir Panthis, both clerical and lay, are very numerous in all the provinces of upper and central India, except perhaps in Bengal itself The quaker like spirit of the sect, their abhorrence of all violence, their regard for truth, and the unobtrusiveness of their opinions render them very inoffensive members of the state, their mendicants also never solicit alms, and in this capacity even they are less obnoxious than the many religious vagrants, whom the rank soil of Hindu super-

stition and the enervating operation of an Indian climate plentifully engender

4 *Khákis*

This division of the Vaishnavas is generally derived, thou, not immediately, from Rámánand, and is undoubtedly connect in its polity and practice with his peculiar followers The r puted founder is Kil, a disciple of Krishnadas, whom some accour make the disciple of Asanand (or Tahtanand), the disciple Rámánand

They are generally confounded with Bairágis They are d tinguished from other Vaishnavas, by the application of clay a ashes to their dress or persons, those who reside in fixed esta lishments generally dress like other Vaishnavas, but those w lead a wandering life, go either naked or nearly so, smear their bodies with the pale grey mixture of ashes and earth, a making in this state an appearance very incompatible with t mild and decent character of the Vaishnava sect in general, t Khákis also frequently wear the *Jata* or braided hair

Many Khákis are established about Farakabád, but their pri cipal seat in this part of India is at Hanumán garh, near Ayo hya, in Oude, the Samadhi, or spiritual throne of the founder, said to be at Jaipur, the term Samádhi[1] applied to it, howev would seem to indicate that they bury their dead

5 *Maluk Dásis*

Maluk Das was fifth in descent from Ramánand, being t immediate disciple of Kil baba The modifications of the Vais nava doctrines introduced by Maluk Das, appear to have be little more than the name of the teacher and a shorter streak red in the forehead, in one respect indeed there is an impo tant distinction between these and the Ramánandi ascetics, tl teachers of the Maluk Dasis appear to be of the secular ord

[1] A *Samádhi* is properly the tomb of a Jogi who from religious motiv has submitted to be buried alive

Grihasthas or house holders, whilst the others are all cœnobites, the doctrines, however, are essentially the same Their chief authority is the Bhagavad Gita, they have also some Hindi *Sakhas* and *Vishnu Padas* attributed to their founder, as also a work in the same language entitled the *Das Patan* The followers of this sect are said to be numerous in particular districts, especially among the trading and servile classes, to the former of which the founder belonged The principal establishment of the Maluk Dasis is at Kara Manikpur, the birth place of the founder, and still occupied by his descendants Besides this there are six other Maths belonging to this sect, at Allahabad, Benares, Brindaban, Ayodhya, Lucknow and Jagannath, which last is of great repute, as rendered sacred by the death of Maluk Das [1]

6 *Dadu Panthis*

This class is one of the indirect ramifications of the Ramanandi stock, and is always included in the Vaishnava schisms Its founder is said to have been a pupil of one of the Kabir Panthi teachers, and to be fifth in descent from Ramanand

The worship is addressed to Rama, but it is restricted to the *Japa*, or repetition of his name, and the Rama intended is the deity negatively described in the Vedanta theology temples and images are prohibited Dadu flourished, if the list of his religious descent be accurate, about the year A D 1600, at the end of Akbar's reign, or in the beginning of that of Jehangir His followers wear no peculiar frontal mark nor *mala*, but carry a rosary, and are further distinguished by a peculiar sort of cap, a round white cap according to some, but according to others, one with four corners, and a flap hanging down behind, which it is essential that each man should manufacture for himself

The Dadu Panthis are of three classes,—the *Viraktas*, who are religious characters go bare headed, and have but one garment and one water pot, the *Nagas*, who carry arms, which they are

[1] Maluk Das is supposed to have lived during the latter part of the reign of Akbar and down to the commencement of that of Aurangzeb—or from 200 to 250 years ago

the Veda, who, however, admitted disciples from the Brahmanical caste only, and considered the state of the *Sannyasi*, or ascetic, as essential to the communication of his doctrines Vallabha Acharya was a successor of the above He was a Sannyasi, and taught early in the sixteenth century He resided originally at Gokul, a village on the left bank of the Yamuna, about three coss to the east of Mathura. After remaining there some time, he travelled through India as a pilgrim There is a *Baithak* (or station) of his amongst the Ghats of Muttra, and about two miles from the fort of Chunar is a place called his well After this peregrination, Vallabha returned to Brindaban The Mahabharat and Bhagavat do not recommend the special worship of Krishna as distinct from Vishnu, but the Brahma Vaivartta Purána claims supremacy for Krishna This, then, is their text book.

Amongst other articles of the new creed, Vallabha introduced one which is rather singular for a Hindu religious innovator or reformer He taught that privation formed no part of sanctity, and that it was the duty of the teacher and his disciples to worship their deity, not in nudity and hunger, but in costly apparel and choice food, not in solitude and mortification, but in the pleasures of society and the enjoyment of the world. The Gosains, or teachers, are almost always family men, as was the founder Vallabha

The followers of the order are especially numerous amongst the mercantile community, and the Gosains themselves are often largely engaged also in maintaining a connection amongst the commercial establishments of remote parts of the country, as they are constantly travelling over India, under pretence of pilgrimage, and thus reconcile the profits of trade with the benefits of devotion.

The practices of the sect are of a similar character with those of other regular worshippers Eight times a day the image of the boy Krishna either in the house or temple is worshipped

The mark on the forehead consists of two red perpendicular lines, meeting in a semicircle on the top of the nose, and having a round spot of red between them The Bhaktas have the same

of India, the Sanakadi Sampradayís, or Nimáwats, one of the primary Vaishnava divisions, the Vaishnavas of Bengal followers of Chaitanya, many of whom are settled at Brindaban, the Radha Vallabhís, adorers of Radha exclusively, the Sakhi Bhavas, who wear women's clothes, etc, the Charan Dasis, Harischandís, Sádhna Panthís, and Madhavís

Dr Wilson concludes by describing the real meanings of the words Sannyasí, Vairagi, and Nága.[1] He also speaks of sects which are half Muhammadan, as the followers of Sheikh Madar, who, although they credit the divine mission of Muhammad, disregard the established forms of the Musalman faith, chew bhang, and go naked, smearing their bodies with ashes and twisting the hair into the Jaṭá,[2] etc The naked sectaries are always the most degraded and violent in their manners

(b) Of the Saiva Sects

The principal of these were founded or confirmed by the celebrated commentator on the Vedas, Sankara Acharya, who contended that Siva was pre-eminent among the gods The Saivas, therefore, worship Mahadev as the Supreme Being, and deny the independent existence of Vishnu and other deities

The Saivas are all worshippers of Siva and Bhavaní conjointly, and they adore the Linga or compound type of the god and goddess There are no exclusive worshippers of Siva besides the sect of naked gymnosophists called Lingis, and the exclusive adorers of the goddess are the Saktas

The adoration of Siva is not so popular in upper India as it is in the south Wilson conjectures that this may arise from the rude and unattractive emblem in which he generally appears, the mystic purpose of which is little understood or regarded by the uninitiated and vulgar, and which offers nothing to interest the

feelings or excite the imagination No legends are recorded of this deity of a poetic and pleasing character, and, above all, such legends as are narrated in the Purānas and Tantras, have not been presented to the Hindus in any accessible shape The Sivas have no works, as the Vaishnavas in any of the common dialects, in which the actions of Siva, in any of his forms, are celebrated Corresponding to the absence of multiplied forms of this divinity as objects of worship, and to the want of works which attach importance to particular manifestations of the favourite god, the people can scarcely be said to be divided into different sects, any further than as they may have certain religious mendicants for their spiritual guides Actual divisions of the worshippers of Siva are almost restricted to these religious personages, collected sometimes in opulent and numerous associations, but, for the greater part, detached few, and indigent. There are no teachers of ancient repute but Sankara Acharya, and his doctrines are too philosophical and speculative to have made him popular

"The worship of Siva continues, in fact, to be what it appears to have been from a remote period, the religion of the Brahmaṇas Sambhu (Mahádev) is declared by Manu to be the presiding deity of the Brahmanical order, and the greater number of them, particularly those who practise the rites of the Vedas, or who profess the study of the Sastras receive Siva as their tutelary deity, wear his insignia, and worship the Linga, either in temples, in their houses or on the side of a sacred stream, providing in the latter case, extempore emblems kneaded out of the mud or clay of the river s bed The example of the Brahmans, and the practices of ages, maintain the veneration universally offered to the type of Siva, but it is not the prevailing nor the popular condition of the Hindu faith along the banks of the Ganges "[1]

[1] Asiatic Researches vol xvii p 170 The above opinion is true in

The following are the principal sects belonging to the Saiva class

I *The Dandis and Dasnamis*

It is customary to consider these two orders as forming but one division The classification is not in every instance correct but the practices of the two are, in many instances, blended, and both denominations are accurately applicable to the same individual It will not be necessary, therefore, to deviate from the ordinary enumeration The Dandis properly so called, and the Tridandis of the Vaishnavas, are the only legitimate representatives of the fourth Asrama (आश्रम) or mendicant life, into which the Hindu is to enter after passing through the previous stages of student, householder, and hermit It is not necessary, however, to have gone through the whole of the previous career, as the Brahman may pass from any one of the first orders to the last at once He is then to take up his staff and waterpot, to derive from begging such a portion of food as is sufficient for his mere sustenance, and to devote the remainder of his days to holy study and pious meditation

Adopting as a general guide, the rules of original works, the Dandi is distinguished by carrying a small *dand* (दण्ड), or wand, with several processes or projections from it, and a piece of cloth dyed with red ochre in which the Brahmanical cord is supposed to be enshrined, attached to it. He shaves his hair and beard wears only a cloth round his loins, and subsists upon food obtained ready dressed from the houses of the Brahmans once a day only, which he deposits in the small clay pot that he carries always with him He should live alone, and near to, but not within a city, but this rule is rarely observed, and, in general, the Dandis are found in cities, collected, like other mendicants in Maths The Dandi has no particular time or mode of worship, but spends his time in meditation, or in practices corresponding with those of

the Yoga, and in the study of the Vedánta works, especially according to the comments of Sankaracharya As that teacher was an incarnation of Siva, the Dandís reverence that deity and his incarnations in preference to the other members of the Triad, whence they are included among his votaries, and they so far admit the distinction as not unfrequently to bear the Saiva mark upon the forehead, smearing it with the Tripundra (त्रिपुण्ड्र) triple tranverse line (☰), made with the *Vibhuti* (विभूति), or ashes which should be taken from the fire of an *Agnihotra* Bráhman, or they may be the ashes of burnt cow dung from an oblation offered to the god They also adopt the initiating *Mantra* of all the Saiva classes, either the five or six syllable Mantra, *Namah*, or *Om Namah, Sivaya* (नम शिवाय or ओम् नम शिवाय) The genuine Dandí however, is not necessarily of the Saiva or any other sect, and in their establishments it will be usually found that they profess to adore *Nirguna* (निर्गुण) or *Niranjana* (निरञ्जन) the deity devoid of attribute or passion

The Dandís, who are rather practical than speculative, and who have little pretence to the appellation beyond the epithet and outward signs of the order, are those most correctly included among the Saiva sects Amongst these, the worship of Siva as Bhairava, is the prevailing form and, in that case, part of the ceremony of initiation consists in inflicting a small incision on the inner part of the knee, and drawing the blood of the novice as an acceptible offering to the god The Dandis of every description, have also a peculiar mode of disposing of their dead putting them into coffins and burying them, or, when practicable, committing them to some sacred stream The reason of this is their being prohibited the use of fire on any account

Any Hindu of the three first classes may become Sannyasí or Dandi or in these degenerate days a Hindu of any caste may adopt the life and emblems of this order Such are sometimes met with as also are Brahmans who without connecting them selves with any community, assume the character of this class of mendicants These constitute the Dandis simply so termed and are regarded as distinct from the primitive members of the order,

to whom the appellation of Daśnamis is also applied, and who admit none but Brahmans into their fraternity

The Daśnamí Dandis, who are regarded as the descendants of the original members of the fraternity, are said to refer their origin to Sankara Ácharya an individual who appears to have performed a part of some importance in the religious history of Hindustan

All accounts concur in representing Sankara as leading an erratic life and engaging in successful controversy with various sects, whether of the Saiva, Vaishnava, or less orthodox persuasions Towards the close of his life, he repaired as far as Kashmír, and seated himself, after triumphing over various opponents, on the throne of Saraswati He next went to Badarikásrama, and finally to Kedarnath, in the Himalaya, where he died at the early age of thirty two[1]

The spiritual descendants of Sankara, in the first degree, are variously named by different authorities but usually agree in the number He is said to have had four principal disciples, who, in the popular tradition, are called Padmapada, Hasti malaka, Sureśwara or Mandana, and Trotaka. Of these, the first had two pupils *Tirtha* and *Asrama*, the second, *Vana* and *Aranya*, the third had three, *Saraswati*, *Puri*, and *Bharati*, and the fourth had also three, *Giri* or Gir, *Parvata*, and *Sagara* These, which being all significant terms were no doubt adopted names constitute collectively the appellation Daśnamí, or the ten named, and when a Brahman enters into either class, he attaches to his own denomination that of the class of which he becomes a member, as Tirtha, Purí, Gir, etc The greater portion of the ten classes of mendicants thus descended from Sankara Ácharya, have failed to retain their purity of character, and are only known by their epithets as members of the original order There are but three and part of a fourth, mendicant classes, or those called Tirtha, or Indra, Ásrama, Saraswatí, and Bharatí,

[1] See a fuller account of him in Asiatic Researches, vol xvii., p. 177, and vol xii. p 536 Also, Wilson's Preface to his Sanskrit Dictionary for the age in which he lived

2 *The Yogis, or Jogis* (योगी)

The Dandis are to the Saiva sects what the followers of Ramanuja are to those of the Vaishnava faith, and a like parallel may be drawn between the disciples of Ramanand and those of Goraknath, or the Kanphata Jogís, the first pair being properly restricted to the Brahmanical order, intended chiefly for men of learning, the two latter admitting members from every description of people, and possessing a more attractive popular character The term Jogí is properly applicable to the followers of the Yoga or Pantanjala school of philosophy, which, amongst other tenets, maintained the practicability of acquiring, even in life, entire command over elementary matter, by means of certain ascetic practices.[1] In the present day, none lay claim to perfection, and their pretensions are usually confined to a partial command over their own physical and mental faculties These are evinced in the performance of low mummeries, or juggling tricks, which cheat the vulgar into a belief of their powers [2]

The principal mode in which the Yoga takes a popular shape in upper India is probably of comparatively recent origin This is the sect of Kanphatá Jogís, who acknowledge as their founder a teacher named Gorakhnáth, traces of whom are found in Gorakh kshetra, at Peshâwar, and in the district and town of Gorakhpur, where also exists a temple and religious establishment of his followers They hold also in veneration a plain near Dwaraká named Gorakhkhetr, and a cavern or subterraneous passage at Haridwár

According to the authorities of this sect, Gorakh is but one of nine eminent teachers, or Naths Of the perfect Yogís, or Siddhas, eighty four are enumerated

The Yogís of Gorakhnáth are usually called Kánphatas, from having their ears bored and rings inserted in them at the time of

[1] See Ward on the Hindus, and Colebrooke s Essays in vol i. of the Asiatic Researches.

[2] See Asiatic Researches, vol xvii., p 186, for illustrations. The origin of the Yoga is there proved to be ancient, from books, from the cavern temples, etc

their imitation They may be of any caste, they live as ascetics, either singly or in *Maths* Siva is the object of their worship they officiate, indeed, as the priests of that deity in some places, especially at the celebrated Lat, or staff, of Bhairava, at Benares They mark the forehead with a transverse line of ashes and smear the body with the same, they dress in various styles, but in travelling usually wear a cap of patch work and garment dyed with red ochre Some wear a simple Dhoti, or cloth round the loins

The term Jogí, in popular acceptation, is of almost as general application as Sannyasí and Vairagi, and it is difficult to fix its import upon any individual class besides the Kanphátí, the vagrants, so called, following usually the dictates of their own caprice as to worship and belief, and often, it may be conceived, employing the character as a mere plea for lazy livelihood. The Jogis are indeed, particularly distinguished amongst the different mendicant characters, by adding to their religious personification more of the mountebank than any others Most of the religious mendicants, it is true, deal in fortune telling, interpretation of dreams, and palmistry They are often empirics and profess to cure diseases with specific drugs, or with charms and spells But, besides these accomplishments the Jogí is frequently musical, and plays and sings, he also initiates animals into his business

varieties of this class of mendicants, however, cannot be specified, they are all errants, fixed residences, or *Maths*, of any Jogís, except the Kánphatas, rarely occurring

3 *The Jangamas or Lingayats*—(जङ्गम "*locomotive*")

One of the forms in which the Linga worship appears, is that of the Lingayats, Lingawants, or Jangamas, the essential characteristic of which is wearing the emblem on some part of the dress or person The type is of a small size, made of copper or silver, and is commonly worn suspended in a case, round the neck, or sometimes tied in the turban In common with the Saivas generally, the Jangamas smear their foreheads with Vibhuti, wear necklaces, and carry rosaries made of the Rudraksha seed The clerical members of the sect usually stain their garments with red ochre They are not numerous in upper India and are rarely encountered except as mendicants, leading about a bull, the living type of Nandi, the bull of Siva, decorated with housings of various colours and strings of *kauri* shells The conductor carries a bell in his hand, and, thus accompanied goes about from place to place, subsisting upon alms [1]

In upper India there are no popular works current of this sect and the only authority is a learned Bháshya, or comment by Nílkantha, on the Sutras of Vyasa, a work not often met with, and being in Sanskrit, unintelligible to the multitude

Besides the Jangama priest of Kedarnath, an opulent establishment of them exists at Benáres Its wealth arises from a number of houses, occupying a considerable space, called the Jangam Bari The title to the property is said to be a grant to the Jangamas, regularly executed by Man Singh, and preserved on a copper plate

4 *The Paramhansas*—(परम "*the best*," हंस "*devotee*")

According to the introduction to the Dwadasa Mahávakya, by

[1] See for a fuller account of this sect in the South of India, Asiatic Researches, vol. xvii., p 193

a Dandi author, Vaikuntha Puri, the Sannyasi is of four kinds —the *Kutichara* (कुटिचर,[1] "tortoise'), *Bahudaka*, *Hansa*, and *Paramhansa*—the difference between whom, however, is only the graduated intensity of their self mortification and profound abstraction The Paramhansa is the most eminent of these gradations, and is the ascetic who is solely occupied with the investigation of Brahma, or spirit, and who is equally indifferent to pleasure or pain, insensible of heat or cold, and incapable of satiety or want

Agreeably to this definition, individuals are sometimes met with, who pretend to have attained such a degree of perfection In proof of it they go naked in all weathers never speak, and never indicate any natural want What is brought to them as alms or food, by any person, is received by the attendants, whom their supposed sanctity, or a confederation of interest, attaches to them, and by these attendants they are fed and served on all occasions, as if they were as helpless as infants It may be supposed that not unfrequently there is much knavery in this helplessness, but there are many Hindus whose simple enthusiasm induces them honestly to practise such self denial, and there is little risk in the attempt, as the credulity of their countrymen, or rather countrywomen, will, in most places, take care that their wants are amply supplied These devotees are usually included amongst the Siva ascetics, but it may be doubted whether the classification is correct

5 *The Aghoris* (अघोरी)

The same profession of indifference to the world characterises the Aghori as the Paramhansa, but he seeks occasion for its display, and demands alms as a reward for its exhibition

The original Aghorí worship seems to have been that of Devi in some of her terrific forms and to have required even human victims for its performance In imitation of the formidable aspect under which the goddess was worshipped, the appearance

[1] Perhaps so called because he retires into himself

of her votary was rendered as hideous as possible, and his wand and waterpot were a staff set with bones, and the upper half of a skull The practices were of a similar nature, and flesh and spirituous liquors constituted at will the diet of the adept

The regular worship of this sect has long since been suppressed, and the only traces of it now left are presented by a few disgusting wretches, who, whilst they profess to have adopted its tenets, make them a mere plea for extorting alms In proof of their indifference to worldly objects, they eat and drink whatever is given to them, even ordure and carrion They smear their bodies also with excrement, and carry it about with them in a wooden cup or skull, either to swallow it, if by so doing they can get a few pice, or to throw it upon the persons, or into the houses, of those who refuse to comply with their demands They also, for the same purpose, inflict gashes on their limbs, that the crime of blood may rest upon the head of the recusant, and they have a variety of similar disgusting devices to extort money from the timid and credulous Hindus They are, fortunately not numerous, and are universally detested and feared

6 *Urddhvabahus* (ऊर्द्धवाहु)

7 *Akaś Mukhis* (आकाशमुखी)

8 *Nakhis* (नखी)

The Urddhvabahus extend one or both arms above the head till they remain of themselves thus elevated. They also close the fist, and the nails being necessarily suffered to grow, make their way between the metacarpal bones, and completely perforate the hand They are solitary mendicants, as are all of this description, and never have any fixed abode They subsist upon alms Many of them go naked, but some wear a wrapper stained with ochre They usually assume the Saiva marks and twist their hair so as to project from the forehead, in imitation of the Jaṭa of Siva.[1]

[1] The Rev T Phillips states that he met with one man in a village who had once been an ascetic of this kind for years but at last brought down his arm by softening it with *ghi*

The *Akásmukhís* hold up their faces to the sky, till the muscles of the back of the neck become contracted, and retain it in that position They wear the Jaṭá and allow the beard and whiskers to grow, smearing the body with ashes, some wear coloured garments The Nakhís never cut their finger nails

9 *The Gudaṛas* (गूदड़)

These are so named from a pan of metal which they carry about with them, and in which they have a small fire, for the purpose of burning scented woods at the houses of the persons from whom they receive alms These alms they do not solicit further than by repeating the word *Alakh* (अलख or अलष, i e "invisible") expressive of the indescribable nature of the deity They have a peculiar garb, wearing a large round cap and a long frock or coat, stained with ochre clay Some also wear rings, like the Kanphaṭá Jogís, or a cylinder of wood passed through the lobe of the ear, which they term the Khecharí Mudrá, the seal or symbol of the deity, of him who moves in the heavens

10 *The Sukhaṛas* (सुखड़)

These are distinguished by carrying a stick three spans in length They dress in a cap and sort of petticoat stained with ochrey earth, smearing their bodies with ashes, and wear earrings of the Rudraksha seed They also wear over the left shoulder a narrow piece of cloth dyed with ochre and twisted, in place of the *Janéu*, or Brahmanical thread

11 *The Rukharas* (रूखड़)

These are of similar habits and appearance, but they do not carry the stick nor wear the Rudraksha earrings, but in their place metallic ones These two classes agree with the preceding in the watchword, exclaiming *Alakh* as they pass along The term is, however, used by other mendicants

12 *The Ukharas* (उखड़)

These are said to be members of either of the preceding classes, who drink spirituous liquors and eat meat They appear to be the refuse of the three preceding mendicant classes, who, in general are said to be of mild and inoffensive manners

13 *The Karalingis* (कड़ालिङ्गी)

These are vagabonds of little credit, except sometimes amongst the most ignorant portions of the community They are not often met with, they go naked, and to mark their triumph over sensual desires, affix an iron ring and chain on the male organ; they are professedly worshippers of Siva

14 *The Sannyasis* (सन्न्यासी)

15 *The Vairagis* (वैरागी)

16 *The Avadhutas* (अवधूत)

Although the terms Sannyási and Vairagí are in a great measure restricted amongst the Vaishnavas to peculiar classes, the same limit can scarcely be adopted with regard to the Saivas All the sects except the Sanyogí *Atits* are, so far, Sannyasis, or excluded from the world, as not to admit of married teachers, a circumstance far from being uncommon, as we have seen, amongst the more refined followers of Vishnu Most of the Saiva sects, indeed, are of a very inferior description to those of the Vaishnavas

Besides the individuals who adopt the Dandagrahana ("holding the staff"), and are unconnected with the Daśnamís, there is a sect of devotees who remain through life members of the condition of the Brahmachárí, or student These are also regarded as Sannyásis, and where the term is used in a definite sense, these twelve kinds, viz the *Dandis*, *Brahmachárís*, and ten *Daśnami* orders, are implied In general however, the term Sannyasí, as well as Avadhuta and Alakhnami expresses all the Saiva class of mendicants, except, perhaps, the Jogís

Any of the female deities may be the object of the Sákta worship, and the term Sakti comprehends them all, but the homage of the Saktas is almost restricted to the wife of Siva and to Siva himself as identical with his consort The worship of Devi is of considerable antiquity and popularity The adoration of *Vindhyavasini*, near Mirzapur, has existed for more than seven centuries, and that of Jwalamukhi, at Nagarkot, very early attracted Muhammadan persecution These places still retain their reputation, and are objects of pilgrimage to devout Hindus, especially on the 8th of the months of Chaitra and Kartik

Her great festival, the Dasahra, is in the west of India marked by no particular honour, whilst its celebration in Bengal, under the name of Durga Puja, occupies ten days of prodigal expenditure

There is a mela every year at the temple of Deví, in Etawah, a village near Agra, when buffaloes, goats, fruits, etc, are offered, the former being mostly slain Every village almost has a little mound of earth or very small temple, containing a shapeless stone, daubed red, which they call Ban Khandi Devi This, however, is chiefly worshipped by the women In fact, the women are the chief, if not the only, worshippers of Devi in the North west Provinces

The chief of the Sákta sects are—

1. *The Dakshinas or Bhaktas*

When the worship of any goddess is performed in a public manner, and agreeably to the Vaidik or Paurának ritual it does not comprehend the impure practices which are attributed to the Vamis In this form it is called the Dakshina or right hand form of worship The pure *bali*, or offering, presented by these consists of grain, milk, and sugar, but kids are often offered to Deví in her terrific forms This is, however, considered rather heterodox

2 *The Vámis or Vamacharis*

The Vamis mean the left hand worshippers, or those who adopt a ritual contrary to what is usual, and to what indeed,

they dare publicly avow The object of the worship is, by th reverence of Deví, who is one with Siva, to obtain supernatur powers in this life, and to be identified after death with Siva an Sakti. According to the immediate object of the worshipper i the particular form of worship; but all the forms require the us of some or all of the five Makáras or words whose first letter is r (म).

मद्यं मांसञ्च मत्स्यं च मुद्रा मैथुनमेवच ।
मकारपञ्चकञ्चैव महापातक नाशनम् ॥

"Wine, flesh, fish, mystical gesticulations, and coition are th fivefold Makára which takes away all sin".

This worship is celebrated by men and women in the dead c night [1]

(*d*) MISCELLANEOUS SECTS

1. *The Saurapátas, or Sauras*

These worship Súrya-pati, the Sun-god, only. There are bu few of them, and they scarcely differ from the rest of the Hindú in their general observances. The Tilaka is made in a particula manner, with red sandal, and the necklace should be of crystal These are their chief peculiarities, besides which they eat on meal without salt on every Sunday and each Sankránti, or th sun's entrance into a sign of the zodiac. they cannot eat eithe until they have beheld the sun, so that it is fortunate that they inhabit his native regions

2 *The Ganapatyas*

These are worshippers of Ganesa, or Ganapati, and can scarcely be considered as a distinct sect All the Hindús in fact worship this deity as the obviator of difficulties and impediments, an never commence any work, or set off on a journey, withou invoking his protection. Some, however, pay him more par

[1] See a full account of these orgies in the works of Ward and Wilson

ticular devotion than the rest, and these are the only persons to whom the classification may be considered applicable Ganesa, however, it is believed, is never exclusively venerated, and the worship, when it is paid, is addressed to some of his forms.' This image is placed over many door ways, and every book in Hindi commences with श्रीगणेशाय नमः "Adoration to the blessed Ganesa '

3 *The Sikhs, or Nanak Shahis*, are classed under seven distinctions

1 Udásis, religious characters, who live in convents.
2 Ganj Bakhshis, not numerous, or of any note
3 Ramrayis, not common in Hindustan.
4 Suthra Shahis, great gamblers, drunkards, and thieves
5 Govind Sinhis This is the most important division of the Sikhs, being in fact, the political association to which or to the nation generally, the name Sikh is applied Their faith is widely different from the quietism of Nanak, and wholly of a worldly and warlike spirit. The sword is used by them both against Muhammadans and Hindus
6 Nirmalas, these like the Udasis, go nearly naked
7 Nagas, naked beggars, who abstain from the use of arms

4 *The Jains*

The history and doctrines of this sect are set forth at considerable length by Professor Wilson, in his "Sketch ' But as they have already been noticed in the body of this work (p 106), we content ourselves with merely *mentioning* them here among the Religious sects, and for further information regarding them as well as several other sects of minor importance (as the Bába Lalis Sadhs etc), must refer the curious reader to the learned work from which we have already so largely quoted

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(*d*) Miscellaneous Sects

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